TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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F. H. GELVINGTON.

First-nights are happening all over the place. It looks now as if we were to have a plethora of heroes. All these fusty historical characters that call for boots and feathers in the make-up are going to be sprung upon us without end.

We Matinee Girls don't care for that sort of thing. This going back to the deluge for romance and adventure is all fudge. There's plenty of it here to-day.

And the modern, up-to-date article is so much more real, actual and human than these fuss-and-feathers chaps, stalking about, flashing their swords and jingling their trappings like carriage horses.

For my part I wish somebody would wake up and give us a good old New Yorky play with people in the latest kind of clothes, the newest American talk and sentiment, fun and villainy of the most modern style.

But no! we must take our comedy Englished, Londonized, our farce Frenched, and go back to the dark ages when it comes to a real plot.

I wonder what the matter is with us, anyhow. In a little bit of a story that is now being done as a one-act play, Richard Harding Davis—I won't call him Dickie, although all the other girls do—has given us a glimpse of the sweetness, the sentiment, the pathos, the badness there is in life right here and now.

I mean The Littlest Girl, that simplest of stories, yet with all the human elements in it. There is nothing moldy about it. In fact, a hasty rubberesque view of the literary and dramatic situation impresses me with the fact that Davis is the only writer who is taking advantage of the time we live in for his working ideas.

There seems to be a general idea that it's crude to pick plots out of the present. Yet we'll belong to the past some day and the writers of the future will, if they continue to be as dull as we are, delve and dig among us for material.

Anthony Hope once said to me, "We have to go further afield for our romance and adventure, but it's there."

For my part, I am tired of seeing Faversham and Sothern and Hackett in mousquetaire boots and ostrich plumes. A hero in a Tuxedo or a Poole mackintosh is far more real and interesting, and the chappies at the windows of the clubs along Fifth Avenue have just the same feelings and emotions and sentiments as these way-backs that our playwrights are giving us in such abundance.

Of course, they don't parade their fights and their loves as they used to in the olden time. That's why they are so much more interesting. That's why if they were put into our books and our plays we'd get reality. A few years ago a novelist took the life of one of our recent Presidents and put the man in a book. The book became a rage; now it's going to be done in a play.

It has the germ of reality, of life, in it.

Take the impossible hero in The Pride of Jennico. He takes life easily. I don't know how many he kills in that last act, but it seems to me that as a theme for a burlesque it would be simply inimitable.

Take the typical historical hero of playland and put on his ruffles and his pom-pons and look at him in the right light and you have the funniest thing that ever happened.

He'd go around loose in New York about four minutes. He would look like one of these living advertisements that walk along in the cable car slot and gather crowds. And he would be taken up tenderly and landed in the clubbing department of one of the city's popular health cures.

For my part, these historical heroes remind me of the petrified eggs that Li Hung Chang carries about with him. They may be all right, but I'm willing to take his word for it.

I tasted his tea and his lychee nuts, but I shied at the canned eggs. They belong solely to the dead past. He can have them all. Also the canned heroes.

With all our society clergymen, our swell jockeys, our civilized, college-bred Indians, our dude soldiers, picturesque politicians and rheumatic prize-fighters to write plays about, why rake up all these dead ones?

The Matinee Girl preaches the doctrine of the up-to-date. Her pulpit may be shaky, but her theory is that we are getting too much embalmed literature in our books and on our stage. It is not a healthy diet.

I heard one of the most finished orators of the day, a Jesuit priest, end a short Summer sermon in a little Long Branch church a few Sundays ago in a manner so dramatic that it made a deep impression on every world-hardened Summer man and girl in the place.

He asked a question, as though individually, of every one of his hearers, keeping the interrogatory inflection on his period.

Then he stopped and went down the pulpit stairs. It was the most tremendously effective thing you can imagine. We all sat there stunned by the suddenness of the unexpected ending. It was like one of Pinero's curtains.

And his concluding sentence was burning before us. We could almost see the words ringing in the air, scarlet loud, brazen as a bell. It was a hold-up of our hearts and souls and brains.

Which impels me in my role of preacher to say: Let us, we who write and act and pass upon plays, get together and ask ourselves: Are we alive or are we dead? Is the age we live in so empty that we must prowl like ghouls in graveyards for the musty remains of fuss-and-feather heroes?

Some wise old adagemaker once said: Never praise one woman to another if you want to be popular.

This may be right, but if you want to be thought clever never praise one man's looks to another; that is, unless, like the Matinee Girl, you like to have some fun noticing how the time-honored yellow-eyed monster works in the masculine nature.

You may speak of the other fellow's virtues, good qualities, courage, business ability or brain, and your hearer will agree with you every time and add a few bouquets, for men as a rule speak well of each other.

But when you touch on the subject of looks the atmosphere changes and grows frosty and congealed. And if you keep on in this line you'll hear everything to the other man's discredit.

The anvil will ring right merrily. You'll find that the man whose good looks you have alluded to is more than half devil, that he drinks, borrows money, wears corsets, pads his shoulders and has been put out of clubs.

A lot of us were talking about actors the other day, and Thisbe, a Matinee Girl I know, foolishly remarked that she thought James K. Hackett was too sweet for anything.

There was a young man present who used to go to dancing school with Hackett when they were little boys. He didn't object to the actor being described as though he were a chocolate cream, but another M. G. said something about his hair. In a moment the old college chum was touched.

"You know he curls his hair?" he said.

"Curls his hair?" we all said in a chorus.

"Does he use a hot iron or kid crimpers, or does he put it up at night in papers?" I asked, for I really wanted to know.

"Well, he curls it, anyhow," said the college chum. "It's perfectly straight; at least it used to be, and a man's hair don't change like that."

It was horrible to think of Hackett frizzing his hair, so I cleverly changed the subject by asking if it were true that he wore attached collars and cuffs.

The college chum was thoroughly wrought up by this time.

"Oh, Jim's all right," he said; "but he's grown chesty."

"Chesty?"

"Yes, he's a great actor now; he used to be a good fellow, but it's all over now. He's spoiled."

"But he's so good-looking!" I said.

"Well, he may be good-looking, but he won't do. Why, last season, Tommie and I—(it wasn't Tommie, but Tommie is a good name)—read one morning of Hackett making a hit in a new play. And we thought of the days when we were boys together, and we felt kind of proud of Jim. And I said, 'Tommie, suppose we go down and buy him a dring just for the sake of old times.' So Tommie agreed, and we started for the theatre. Well, talk of ceremony and state. We had to send in our cards, and then they couldn't be handed in during the performance or something or other, and we weren't going to stand there like Johnnies, and so we came away. Oh, no, he's too chesty altogether! He's all right, but we boys won't stand for this great actor business."

"But he's got beautiful eyes!" said Thisbe.

John Ernest McCann, the poet, has written to rebuke me for writing something about Clymnestra, a girl I know, in this column a week ago. He says:

"Better rechristen her, or Clytonnestra, the wife of Agamemnon, will arise from her Grecian grave and reach for you with her bony fingers; to say nothing of what old blind Homer will do when this issue of THE MIRROR reaches his present address and he hears Clymnestra."

Don't you care. One of these days I'll have a Century Dictionary myself. Besides that, Clymnestra is much the prettier of the two.

THE MATINEE GIRL.

F. A. YELVINGTON.

F. A. Yelvington, whose portrait appears upon the first page of this issue of THE MIRROR, claims two States as his birthplace. This curious fact came about through his having been born on March 22, 1867, at Union City, a town located in both Indiana and Ohio, the State line passing through the house where Mr. Yelvington first saw the light. When a child he was taken to Kansas, where he received the foundation of his education, and later attended the State University at Mount Oriel, Lawrence. Mr. Yelvington's father was a physician and he desired that his son should follow the same profession, but from the age of five, when he first saw a circus, the boy had been filled with an unswerving ambition to appear in the sawdust ring. His father's objections were eventually overruled for the nonce, and he was permitted to realize his boyish desire. A short time served to teach him of the correctness of his father's judgment, however, and he entered commercial life. Three years after he again appeared before the public, this time in the legitimate drama. He began at the first rung of the ladder. Twelve years ago he was intrusted with his first part, with a small stock company in the West. For six years he continued playing with stock and high class repertoire companies, gaining the technical knowledge that comes only from experience and rising steadily until during the past five years he has filled capably the positions of lead and leading heavy with some of the most successful productions and road companies. His experience covers one hundred and ninety-one parts in the legitimate and modern drama, ranging from light comedy to Hamlet—a record seldom equaled in these days.

Last season Mr. Yelvington originated the leading heavy role of Herbert Quayley, M.D., in The Gunner's Mate, in which he made a strong impression and received the highest praise from the press, the Pittsburg *Post* saying that he was probably the best heavy man on the American stage. It was while playing this part he was seen and engaged by A. J. Spencer for the Mexican Juan Walters in his revival of M'liss, now playing at the Star Theatre in this city.

Mr. Yelvington is a lover of books and close observer of men and things. He is also an artist of ability. He spends his Summers painting in oil and devotes his spare time during the season to working in water colors.

THE SHOOTING OF TOM SHARPE.

Near the close of the "sixties" Kelly and Leon's Minstrel Hall at 729 Broadway was a popular resort for local fun seekers. It had Dan Bryant's and the San Francisco's as active permanent competitors.

Late in the Summer Sam Sharpley, manager of a traveling company, leased what is now the Madison Square Theatre, at that time occupied by Miron Leffingwell and his company in Too Much for Good Nature.

Sharpley's salaries were in arrears, and Delehanty and Hengler, song and dance men, who were his trump cards, left him to open Kelly and Leon's Fall season. Sharpley, learning this, induced the team to rejoin him for the opening of his New York venture. The song and dance men being new in this city were heavily billed to appear at both minstrel halls on the same night and the contending managers resolved to fight for them.

As I represented Kelly and Leon and was on friendly terms with Sam Sharpley, I proposed to him that if he would agree the two men should not be allowed to appear at either theatre. He declined, as Delehanty and Hengler were new to the city, but they discovered that our contract forbade their appearance on any other local stage without written permission. They sang and danced at Kelly and Leon's, with fatal results.

Later on, Leffingwell gave a professional matinee at Sharpley's, and sent tickets for Kelly, Leon and myself. Kelly and Leon went, and late that afternoon word came to me that Kelly and Sharpley were dead, having shot each other in front of the theatre.

On reaching Twenty-fourth Street and Broadway I found Kelly in the corner drug store with a surgeon probing his left temple for the bullet, and Tom Sharpe, Sam Sharpley's brother, dead on the sidewalk near the theatre.

It developed that Sharpley's sporting friends had waited for Kelly and Leon to emerge from the theatre, and as their social standing was good, to associate them with a rough and tumble street brawl. Tom Sharpe, who was a man of large physique, grappled with Kelly, who was defending Leon from attack by the gamblers. Sharpe threw Kelly on his back and danced a rataplan on his face. Kelly fired a small revolver upward, and his assailant fell across the gutter. Kelly arose and tottered about thirty feet to where a mirror reflected his terribly battered face. He turned quickly and fired a second shot into Sharpe's prostrate body.

Both Kelly and Leon were in the custody of Police Captain Petty, and Coroner Messemer impaneled a jury on the spot, but he did not know that it consisted of the sporting and political friends of the dead man. Their verdict was wilful murder.

John Graham was then the mogul of New York criminal lawyers, and there being no performance at our hall, a little after midnight found me in Graham's bedroom, where in a long white night robe, his wig concealed by a white muslin night cap, he accepted a retaining check for $500.

I was ignorant of the then dominating Tweed methods, and Coroner Wildey, a friend of Kelly and Leon's, alarmed me by saying I had blundered in engaging Graham, who was professionally, socially and politically at daggers' points with the District-Attorney. Wildey warned me that if Graham were retained Kelly "would go to the rope."

I then sought Lawyer, afterward Judge, Sedgwick, and he accepted a $500 retainer, but two days later sent for me and gave me the check and asked me to read a note from Mr. Graham to the effect that he grieved that Sedgwick's pecuniary necessities compelled him to take the Kelly case from him.

Here was a dilemma. Kelly and Leon prisoners, and Graham and Sedgwick out of the case. It was decided that peace must be made with the District-Attorney. This was accomplished and an acceptable young lawyer was retained. He did wonders. Though bail was not legal for a capital offense, he managed to get Kelly out by furnishing bonds for a moderate amount.

The prosecution relied for conviction upon an elaborate diagram of the course of the second bullet, which its maker had sworn was the cause of death.

Detectives were employed to trace the characters of the prosecution's witnesses, and it was ascertained that Dr. Leo, who had made the autopsy and diagram, had recently graduated, but had not at that time received his diploma, and was therefore not qualified, as his affidavit stated him to be. This discovery was imparted to Dr. Leo's family, together with the information that if he testified at the Oyer and Terminer trial he was in danger of arrest for perjury.

The prosecution counted upon Dr. Leo as its star witness, but he failed to appear, and after fifteen minutes' deliberation the jury acquitted Kelly.

That shooting affray proved to be the beginning of the end of negro minstrelsy as a permanent form of entertainment in this city.

A. L. PARKES.

ACTORS' HOME FUND.

Recent contributions to the Actors' Home Fund have been as follows:

Lillian Brainard	$2.00
Charles H. Wuerz	1.00
Herbert E. Chute	1.00
Louisa Dallius	2.00
Edwin Fifield	1.00
W. V. Lyons	1.00
D. Bechinger	2.00

The last five contributors listed above are correspondents of THE MIRROR at Westbrook, Me.; Sunbury, Pa.; Janesville, Wis.; Waco, Tex., and Maysville, Ky., respectively.

ENGAGEMENTS.

J. Hooker Wright, with Harry Corson Clarke.

Lottye Wilkins, for the Empire Theatre Stock company.

Nellie Lindroth, for ingenues with the Falk and Veronee Stock company.

Elwyn Stevens, for The Night Before Christmas.

Elsun Hommel, late in advance of Corse Payton's Stock company, for the same position with Corse Payton's Comedy company.

George A. Fox, for Cowslip Farm, as musical director.

PROFESSIONAL DOINGS.

Agnes Herndon, whose latest picture appears above, opened her season under the management of Sullivan, Blair and Harris, on Aug. 18, in Philadelphia. While attending rehearsals, Miss Herndon came back and forth from her beautiful country place at West Nyack, N. Y., along with her husband, Albert A. Andrues, who is a member of the same company. Miss Herndon still owns the comedietta, A Game of Tickle-Tackle, which she played at Proctor's Pleasure Palace in June, as well as her play, La Belle Marie.

Mr. and Mrs. Will R. Hughes (Victory Harrison) and Jesse O. Love have just closed forty weeks with the Curtiss comedy company, and have gone to their homes at Fort Scott, Kan. Miss Harrison will rest owing to ill health, while Mr. Hughes has joined the editorial staff of the Fort Scott *Tribune*, and Mr. Love is perfecting some new electrical dance effects.

Harry Sellers, who directed last season's successful tour of A Rag-time Reception, is again piloting this attraction.

H. L. Lawrence, last season manager of Barney Ferguson's McCarthy's Mishaps, will be business-manager for Lincoln J. Carter's Remember the Maine this season.

Hudson Everett, a negro servant of Adelaide Herrmann, was arrested in Chicago on Aug. 30 while trying to sell a diamond ring that he had stolen from his employer. The ring had disappeared some time before, and Madame Herrmann, never suspecting the negro, thought it must have been swallowed by a pet goose which she carries for a magical effect. But the Chicago police cleared the mystery and exonerated the goose.

Lottie Briscoe narrowly escaped serious injury by a falling piece of scenery while playing Claudinet in Two Little Vagrants on Aug. 30. She pluckily went on with the part.

Pauline Elliott and Truly Shattuck arrived from Europe last Tuesday.

Jerome Anthony, of the Scharf-Morris company, was accidentally stabbed during a performance of The Smugglers at Kingston, N. Y., on Sept. 4. A knife penetrated his abdomen, and his escape from fatal injury is considered almost miraculous.

Lizzie Evans leaped into the Delaware River near Gloucester, N. J., on Sept. 2, and rescued a little girl who, falling from a trolley car as it crossed a trestle, was in imminent danger of drowning.

Lottie Josephine Weller (Bonnie Lottie) and Louis Nash, non-professional, of St. Paul, Minn., were married at the Little Church Around the Corner, in this city, on Sept. 4.

Clarice Vance, now in vaudeville, will star next season in a new farce-comedy, Hallowe'en, written by herself.

May Merrick and James T. Ball, non-professional, were married in Boston, Mass., on Sept. 1.

Dorothy King has returned to town, after summering at Oyster Bay, N. Y., to join The Gunner's Mate.

Ellen Mortimer has declined several offers and will continue in her original role in Oliver Goldsmith with Stuart Robson.

Dorothy Usner and George Melush Baxter, non-professional, were married at Rosebank, N. Y., on Aug. 11.

Morocco Bound was played at the Newport, R. I., Casino on Sept. 4 and 5 for the New York *Herald's* free ice fund. In the cast were Eric Hope, Thomas Whiffen, J. Francis Albro, Richard Ridgely, Robert Greppo, John L. Weber, Laura Clement, Constance Thill, Harriet Hayes, Josephine Hass, and Madame Zapfe.

The company playing A Rabbit's Foot recently made the jump from Plainfield, N. J., to Paterson, a distance of 30 miles, by stages, giving the members a refreshing outing in the New Jersey hills.

Alfred John Rodwaye, of the English Royal Historical Society, is here to assist in preparing mountings for Richard Mansfield's revival of King Henry V.

George W. Lederer's $100 cash prize, offered through the New York *Journal*, for a title for the new Casino production, was awarded last week, the sum being divided between Marguerite Harwood and Mrs. J. Lowitzki, of this city, both of whom suggested the accepted name, The Belle of Bohemia.

When Dunne and Ryley's company presented The Night of the Fourth, in San Francisco recently, J. Sherrie Mathews was ill and Harry C. Cushman took Mr. Mathews' part and gave a most creditable performance.

William Bonelli's production, An American Gentleman, was given for the first time on any stage at the Sterling Opera House, Derby, Conn., Sept. 1. Mr. Bonelli and Rose Stahl made hits, while support, scenery, costumes and effects were all applauded.

J. C. Matthews and Leonore Leonard were married on Aug. 29, at Harrisburg, Pa.

Besides The Great White Diamond, Walter Fessler will have two of his other plays out next season: The City of New York, managed by W. M. Wilkison, and A Ride for Life, managed by Jeff Bernstein.

Rehearsals of Ernest and Fred Shipman's The Prisoner of Zenda and A Cavalier of France companies are progressing satisfactorily. The special scenery for both productions is being painted at Shea's Theatre, Toronto.

George Bee Jackson and May Emory were married in Chicago, on July 30.

May Yohe, by latest announcement, will not appear in The Gay Grisette after all, but will be starred by A. H. Chamberlyn in another new play.

Wadsworth Harris has lately been entertained at the Van Horn mansion on Minister's Island, in Passamoquoddy Bay, and has been the guest of Lady Tilley, at St. Andrew's, in the St. Croix Valley. He has been giving a series of recitals and will make his final Summer appearance at St. Stephen's.

IN OTHER CITIES.

SAN FRANCISCO.

AUGUST 26.

Henry Miller, in The Only Way, has made the hit of his life, so far as the San Francisco public is concerned. His Sidney Carton is universally considered to be far and above anything he has done. The result is that the theatre is already sold out for the second and last week of the engagement, during which Freeman Wills' play will be repeated. Of course, the central figure is Miller himself, and his performance could not possibly have been admired more in the East than it has been here. It is a beautiful study. The Ike Fargo of Edward J. Morgan is another striking character. In the trial scene he is exceptionally fine. Frank Worthing plays Charles Darnay. It is not the greatest part in the play, but it is made notable in the hands of this very accomplished actor. Margaret Robinson came out from the East to play Lucie Manette. She is a graceful, pretty, and intelligent young actress. Joseph Brennan's Stryver was another special engagement. He played the shouldering, overbearing lawyer in masterly fashion. L. H. Stoddart, the veteran actor, played a small part. He was given a great ovation on the opening night. Others who are worthy of recognition in small parts are Grace Pierce, Millie Day, and Gladys Dexter. Great encomiums, too, have been passed upon the play itself. The story is well and effectively told, and the play is complete in every detail. We shall miss Miller and his talented crew when the ten weeks' engagement comes to an end I.

The Grand Opera co. at the Tivoli sang Tannhauser and Mignon Aug. 20-26. Salassa was the great attraction in the part of Wolfram. Avedano, the tenor, was not heard to best advantage in the Wagner music, but he sang beautifully such numbers as suited him. Miss Stewart and Miss Lichter were heard as Elizabeth and Venus. Both were excellent. In the alternating opera, Mignon, Repetto was much admired in the title-role. Russo, the tenor, scored a hit. Week 27-2 Tannhauser will alternate with Un Ballo In Maschera. Positively enormous business is being done, and the enterprising management is well rewarded. Max Hirshfeld is doing fine work with the baton.

Madame Reimer's version of Sapho was the attraction at Morosco's Grand 20-26. Excellent business was done. The play proved disappointing from a sensational point of view, but was more satisfactory than the version made famous by Nethersole. Keith Wakeman was rather too heavy for the part of Sapho, but she kept up the interest of the play, and some of her scenes were strong. Harrington Reynolds was rather a mild Jean. Mary Van Buren was an excellent Irene. Other members of the cast filled their parts acceptably. The Silver King 27, with Wilton Lackaye in the title-role.

By way of opposition, the Alcazar management revived Nethersole's version of Sapho 20-26. The cast was the same as before. Florence Roberts was as successful as before as Sapho. White Whittlesey's Jean was a very excellent performance. From From 27.

Sylvain Lee, the hypnotist, amused good audiences at the California 19-25. He talked and his subjects responded. A yacht race and a cake walk were particularly funny. George Anderson, a subject who tours with the hypnotist, was put to sleep for two days and two nights. He was placed in the lobby of the theatre and kept under inspection until his time was up and he awoke. The Brownies in Fairy Land gave two matinees during the week. The theatre will now be dark for two weeks, reopening 8 with the Azzali Grand Italian Opera co.

SEPTEMBER 1.

The Henry Miller season at the Columbia is at an end. For ten weeks the theatregoers of San Francisco have been regaled with the very best of refined comedy and drama. Miller's well-known ability to stage his plays, his careful attention to detail and the excellent talent with which he surrounds himself all combine to make him one of the most popular actors that have ever visited our shores. We hail his coming and we mourn his departure. The second and last week of The Only Way was a veritable triumph. There was not a seat to be had, and the most particular of patrons were content to stand while the old familiar story was told before the footlights. On dit that Miller's throat, always a troublesome member, is now seriously affected and that he may have to retire at no distant date. It is true that his voice is not all it might be, but his friends and admirers hope for the best, and it is the earnest wish of every lover of the drama in San Francisco that when the Summer rolls round again next year the billboards of the city may be placarded with the name of Henry Miller.

Another dramatic setting of a Dickens novel will be presented at the Columbia 3, when the co., headed by Clay Clement and L. R. Stockwell, will appear in a revised adaptation of "No Thoroughfare," entitled A Great Obstacle. Stockwell, who is cast for the part of Joey Ladle, appeared in the same role when Charles Fechter starred in No Thoroughfare in the seventies. Moreover, Clay Clement will use the same dagger that Fechter used in the play. The dagger now belongs to the property master of the Columbia.

The Silver King did excellent business at Morosco's Grand Aug. 27-2. Wilton Lackaye in the part of Wilfred Denver held the sympathies of his audiences, though he appears to more advantage in parts such as Shemuel or Svengali. He is essentially a character actor. Henry Roberts, a young Australian actor made the hit of the play in the character of Jalkes. His quiet dignity as the old servant, tempered with pathos, made him the central figure throughout the play. There are great possibilities in this young man, and this was his real opportunity. Mary Van Buren was an attractive Nellie Denver. Harrington Reynolds was a sufficiently malevolent Spider. Week 3-9 will be given to revivals of Sapho and Children of the Ghetto.

Florence Roberts and White Whittlesey presented Fron-Fron at the Alcazar 27. In the title-role Miss Roberts appeared to advantage. She dressed well and her rendition was artistic. Whittlesey was a graceful Henri Sartorys. Lorena Atwood shone in the part of Louise. The week closed Miss Roberts' season at the Alcazar. She will return next year. The Alcazar Stock season opens 3 with The Masqueraders. Dorothy Dorr and Howard Hall are in the co. The management is satisfied with the patronage, the little play house forging its way further into popularity every day.

Tannhauser and Un Ballo in Maschera held the boards at the Tivoli 27-2. The co. has been augmented by the presence of Baron Berthold, the tenor, who has made a flying trip from the East to take the place of Avedano, who has given way and needs a rest. Week 3-9 will be given to Ernani and Carmen. In the first-named opera Russo, Ferrari, Nicolini, Zani, and Effie Stewart will appear. In Carmen Berthold and Salassa will appear as Jose and the Toreador, respectively, while Polotini and Graham will alternate as Carmen, and Repetto and Lichter as Michaela. The business is enormous and there is no sign of flagging.

East Lynne was played at the Alta Theatre (Grove Street) 27-2. Clark Macfarlane played Archibald Carlyle, and Louise Carter the dual role of Lady Isabel and Madame Vine. Miss Carmichael was a satisfactory Barbara Hare. Week 3 Captain Jack Crawford, the famous scout, appears in a frontier melodrama, On the Trail.

"Jack" Fedris, the popular business manager of the Miller co., goes East 3. This is his second trip to the coast in the same capacity. He has made a host of friends by his affable demeanor toward all patrons of the theatre. Mr. Fedris is as good natured as he is big, and he is always on deck.

The Azzali Italian Grand Opera co. will make its first appearance in this country at the California 1. There are twenty principals and thirty voices in the chorus. The repertoire includes thirty-five operas, among them Falstaff, Fedora, Manon, Lescaut, Lohengrin, Ruy Blas, Forza del Destino, La Boheme, L'Africaine, and Boito's Mephisto. Sam Friedlander is the enterprising impresario who has brought about this musical treat.

Maurice Grau writes to say that he will be here toward the end of October with Bernhardt and Coquelin. In November his opera co. will open at the Grand.

FRED S. MYRTLE.

MILWAUKEE.

The opening of the Bijou occurred 2 with A Young Wife. The house was well filled, and Manager Handley was kept busy greeting many familiar faces while Treasurer Casper attended to the wants of a long line in front of the box-office. The production was seen here last season, and though the cast is entirely changed the present co. do full justice to the play, and succeeded in winning unlimited applause and approval. An old Milwaukee favorite was instantly recognized in Ethelyn Palmer, who played here with the Salisbury Stock co. two seasons ago. Miss Palmer gave a strikingly effective rendering of Ethel Douglas. Frank Tannehill, Jr., scored a big hit as Dobbins, the young countryman, and Dora Early, a beautiful and fascinating young actress, lent distinction to the role of Grace Douglas. Ella Gilbert deserves mention for her clever interpretation of Mrs. Marks, and good work was done by Harold Cahill, C. Stuart Johnson, Carl Stockdale, Harry L. Barker, Ernest Howard, and John Risley. The staging was satisfactory. In old Kentucky 9-15.

The Thanhouser co. appeared in La Belle Russe at the Academy 2 before a well filled house. The performance was up to the standard maintained at this house, and the audience indicated its pleasure and appreciation with marked enthusiasm. The play called for a small cast and the parts were wisely allotted. John M. Sainpolis directed the production and saw it fairly launched before he departed for New Orleans 6, much to the regret of all Academy patrons. He has proved highly valuable to Manager Thanhouser, both as an actor and stage director, during the absence of Frederick Paulding. Edith Evelyn won universal commendation for her excellent work in the title-role, and Eugene Moore, as Captain Brandt, seemed so thoroughly at ease in the part that one would hardly believe it possible to acquire such perfect poise and finish in a week's preparation. Edgar Baume offered one of the best interpretations he has ever given at the Academy as Sir Philip Calthorpe, his work was clear cut and convincing. William Terrance, as Quilton, shouldered the only comedy in the piece, and presented the rapturous old lawyer with unfailing unction. Kate Woods Fiske appeared for the first time with the co. as Lady Calthorpe, and played a part of scant opportunities impressively. Albert J. Morrison and Hazel Scofield filled lesser roles pleasingly. The staging of the drama was rich and tasteful, and its presentment left little room for improvement. Darkest Russia 10-16. Faust 7-23.

The benefit tendered Aubrey Boucicault at the Davidson 1 was a pronounced success. The programme consisted of scenes from Camille, A Colonial Girl, and Romeo and Juliet, and the original presentation of a one act sketch entitled A Quiet Husband, by John Daly Murphy and O. E. Hallam. The little comedy is cleverly written and took immensely well, and beams of praise and applause were showered upon the participants in the aforementioned scenes, and particularly upon the beneficiary. The members of the Salisbury Stock co. left for various points 2, and the Davidson Theatre will open the regular season 10 with The Christian.

The Academy is undergoing a much needed application of the painter's brush, and when completed will present a very handsome appearance.

Prof. H. E. Aldrich entertained the members of the Thanhouser co. and friends at the Press Club 4. A very enjoyable evening was spent, and an impromptu programme was contributed to by Angela DeRosa, Helen Howarth Lemmel, Frederick Paulding, Eugene Moore, Maurice Pothoff, and others.

Frederick Paulding returned from his vacation last week, and resumed the direction of the Academy stage 4.

Ethelyn Palmer is being widely entertained by her old friends in this city. A reception will be given in her honor 7 by Mrs. and the Misses Crawker.

Eva Taylor is absent on a fortnight's vacation. R. C. Chamberlin returned from a trip 3.

A Run on the Bank will be the attraction at the Alhambra 9-15.

CLAUDE L. N. NORRIE.

ST. PAUL.

The regular season opened at the Metropolitan Opera House, with Whitney and Knowles' magnificent production of Quo Vadis 2-8. It was the first presentation of the play in St. Paul. The house was crowded. The production was a pronounced success. The gorgeous mountings and costuming make a succession of beautiful stage pictures. Mason Mitchell, as Petronius, evidenced a fine conception of the character, and gave an artistic and finished portrayal. Marcus Ford, as Vinicius, gave a cleverly conceived interpretation and enacted the role with all the breadth and vigor that the part demanded. Joseph Callahan's Nero was a strong and marked impersonation. George Shaeffer did commendable work as Aulus Plautius, as did Edward Powell as Tigellinus. Chilo was cleverly acted by Willard Newell. Theodore Varston, as Ursus, won much applause. Freddy Mansfield was clever as Little Aulus. Winifred Bonnewitz displayed marked ability as Poppaea. Elsie Edmond made a pretty and pleasing Eunice. Mary Emmerson played the role of Lygia in a charming manner. Other members in the cast acquitted themselves creditably. Chauncey Olcott 9-15.

Dunne and Exley co., headed by Mathews and Bulger, in The Night of the Fourth, held the boards at the Grand Opera House 2-8, opening to S. R. O. The Night of the Fourth is the fastest and funniest farce that has been seen in St. Paul for some time. The play is well staged and the plot gives a chance to work in some clever specialties. Harry Bulger, as Eli Frost, and Sherrie Mathews, as Keenan, are the chief fun makers, and they carry their roles to perfection. Walter Jones, as Arthur Strong, does all the funny things that he can in the tramp line. Mary Machle made a bright and vivacious Kitty, a ready maid. Her clever male impersonations and songs won a number of recalls. Bessie Tannehill was good as Laura Jean Frost. Helen Merrill's rich voice was heard to advantage. Tony Hart and Phil H. Ryley were decidedly good. A. J. Rode, George Wiseman, D. Andrada, C. Herbert, and others in the cast did good work. A taking feature was the clever and graceful dancing specialty of the eight English dancing girls. Credit is due Director Herbert A. Cripps for the excellent work of the co. Sporting Life 9-15.

The new Star Theatre, under the direction of O. F. Miller and W. W. Wittig, proprietors, and Edwin P. Filton, resident manager, opened auspiciously 2. The theatre has been completely reconstructed and refurnished, and is now a very attractive play-house. The auditorium will seat 1,400 people, and will be devoted to high class comedy, burlesque and vaudeville. The opening attraction was Frank Bradlck's Black Crook, Jr. The house was packed. Leon Henry Rothampar, O. W. Kyle, Harry Armstrong, Nettie Abbott, Milly Freeman, Mlle. Francesca, Frank Oller, Leon De Ville, Bert, Leon, Harry Abbott, Virginia Richmond, Mabel Cassidy, well sustained their roles as did others in the cast. The specialties were given cleverly by Emma and Fred Hewitt, Mabel Cassidy and Harry Abbott, Mlle. Francesca, and the Eight Gloria Brothers. Wayne, Agnes Sulkey, and Martha Chapin, May Corbe, and Bert Bahannon, Bovert and Hall. The performance gave general satisfaction. Watson's Oriental Burlesquers 9-15. Adelphi Burlesquers 16-22.

GEORGE H. COLGRAVE.

PORTLAND, ORE.

The Metropolitan Theatre, under the management of Clarence H. Jones, began its season 2 with the Merry Comedy co. in A Circus Girl, an adaptation of Arabian Nights. The comedy and co. "made good" before a crowded house. Toplining the co. were Maude Sutton and E. A. Graham, with Will H. Dellhman, Harry L. Sedley, J. O. Winters, Mai Wells, Lulu Sutton, Annie Mitchell, and Irene Van completing a very competent cast. Between the acts Fannie and Cissie Keeler danced and posed with good effect. A Circus Girl will run till 8. Edward Earle will psychically puzzle playgoers 9-15. Mr. Earle returned recently from Salt Lake Aug. 25, and week ending 2 he drew large audiences at Goodmanph Hall.

Cordray's will open 9 with the Transoceanic Vaudeville co.

The James Neill co. will appear at the Marquam 17-22.

Through a "cabal," in which Mrs. John F. Cordray, wife of Manager Cordray of Cordray's, and Sam Driscoll, musical director of Cordray's, were the chief "conspirators," and ten members of Mr. Driscoll's orchestra were "subconspirators," Manager Cordray was pleasantly surprised by an evening of music Aug. 29.

Charles L. Brown has been secured by Manager Jones, of the Metropolitan, as musical director of the Metropolitan during the season of 1900-1. Mr. Brown has engaged Frankie Richter, the blind boy pianist, as one of the members of his orchestra.

Richard Volguth has been appointed by Manager Jones, of the Metropolitan, as treasurer of the Metropolitan.

George L. Baker, assistant manager of the Marquam, tells me that the Baker, at Baker City, Ore., which it was thought would be finished ready for running by Oct. 1, will not be completed before Jan. 1 1901. The cost of the theatre was originally figured at $25,000. This has been raised, through some architectural changes necessary to make the house the finest in the Northwest outside of the Marquam here, to $37,000. The house will be four stories, occupy 60 x 100 feet, and be about 60 feet high. The scenery, which Mr. Baker is having specially made, will be 56 feet wide. The ceiling will be 46 feet 9 inches above the stage floor level. The seating arrangement will be divided into four parts—parquette, parquette circle, balcony, and gallery, with boxes on each side. Opera chairs will be in every part of the house save the gallery. The stage will be 18 inches above the floor grade. Star dressing-rooms will be on the stage; others beneath. The building will be wired for electricity and piped for gas. There will be an asbestos fire curtain, 28 x 22 1-2 feet. The stage will be 30 feet deep and 58 feet wide. The inside walls of the house will be plastered, artistically frescoed.

"Musical Pastime," containing "Portland Carnival March," by Josef Mueller; "Portland Waltz," by E. J. Finck, and "Our Emblem Flower; or, Wild Grape of Oregon," by Eva M. White and Gertrude Adams, was distributed by Manager Jones, of the Metropolitan, gratis to each woman who attended A Circus Girl 2. The compositions were all by Portlanders.

C. J. Mitchell.

KANSAS CITY.

Thirty-two thousand dollars in cash for season tickets was taken in at the Auditorium at the opening sale for the Woodward Stock co.'s season, breaking all records at popular prices, and evidencing in a most substantial way the satisfaction of the public with the present management and its past offerings, as well as incidentally showing that the people of Kansas City have money to spend for amusement and will patronize their favorites liberally. The sale covered 120 box tickets, or about 750 seats for each night during the thirty week season.

At the opening I a big reception was given to each of the cast on their first appearance, cementing the mutual regard and inspiring the players wonderfully. Men and Women was the attraction and served to introduce a big cast and bring out the full strength of the co. Florence Stone, the new leading woman, won instant favor and gave a strong characterization as Agnes Redmon. Frederic Sumner, another new member of the co., appeared to good advantage as the assistant cashier. Of the old favorites Wilson Enos gave a masterly impersonation as Governor Redman, James F. Fulton was dignified as Israel Cohen. Lester Lonergan was strong as Prescott. Gertrude Berkeley as Mrs. Delafield was dashing. Emma Dunn as Marjory was most mischievous. Inez Macauley was pretty and attractive as Dora, and every other member of the long cast appeared to advantage. Audiences of large size attended 1-8. Shenandoah 9-15.

A Day and a Night proved a big drawing card at the Grand Opera House 2-8. The co. was a clever one and included Tom Martin, who gave a very effective performance as Marble Hart; Will H. Hatter as the blustering Commodore, Geneva Gibson as Iona Brougham, and a lot of other pleasing members, and the performances went with the necessary vim to make them thoroughly enjoyable. On the Suwanee River 9-15.

The opening week at the Gillis showed phenomenal business, as over 22,000 people attended. The Hottest Coon in Dixie was the attraction 2-8 and continued to draw large audiences. The co. comprised some good colored entertainers. A Hot Old Time 9-15.

The Coates will open 16 with Henry Miller in The Only Way.

The Orpheum will open with vaudeville 26, and the Standard with burlesque 16.

The Standard management is being bitterly fought in its efforts to obtain a saloon license.

Mr. and Mrs. Harry Beresford (Emma Dunn), of the Woodward Stock co., spent the Summer with Mr. Beresford's parents in England, and incidentally took in the Paris Exposition.

FRANK E. WILCOX.

JERSEY CITY.

The Academy of Music opened 1 under the management of Frank E. Henderson. Morrison's Faust was the attraction until 8. The attendance at the opening was large, and business throughout the engagement continued good. The house presents a neat, clean appearance, and the new season has started off satisfactorily. The production of Faust is really good, the co., scenery and effects being remarkably good. Ferroll Dunbar as Mephisto, Frank Fanning as Faust, Genevieve Eane as Marguerite, and Mrs. Selby Tapsfield as Martha, were all excellent. Miss Kane, as Marguerite, being an especial favorite. The singing is a feature of this play, and is well taken care of by Florence Brooks, Frank Onslow, Charles Taylor, William Ewing, and J. Willard Squires. George W. Monroe 10-15. The Gunner's Mate 17-22.

The third season at the Bijou Theatre began 1 with Whitney and Knowles' Quo Vadis (No. 2) as the attraction until 8. The opening business was fine, and the theatre has been well patronized since. The theatre was cool, and the patrons admired the many comforts added to the interior of the house. The production of Quo Vadis was perfect in detail, and the co. is a clever one. Harrison J. Wolfe as Vinicius, Lauren Rees as Petronius, Royal Thayer as Nero, Myron Calice as Tigellinus, James W. Castle as Aulus Plautius, Alfred Hollingsworth as Ursus, Caroline Rohr as the Empress, Vasti Hollis as Eunice, Alice Chartier as Lygia, were excellent. Master Clifton McCahill, as Little Aulus, was a feature. The choruses and general ensemble were of the best, and the large number of supernumeraries were well drilled. Secret Service 10-15. Slaves of the Orient 17-22.

Elizabeth Franklyn, for three seasons a member of the stock co. in Baltimore, has been the guest of Manager and Mrs. Frank E. Henderson at Babylon, L. I. Miss Franklyn will play the Keith circuit this season in John W. Albaugh's one act piece, Trenton.

Harrison J. Wolfe has been transferred from the Western Quo Vadis co. to the co. playing in this city. He plays Vinicius.

Manager J. W. Albaugh, father-in-law of Manager Frank E. Henderson, of our Academy of Music, was a visitor 3. Mr. Albaugh had been spending the Summer at Cape Cod, Mass., and dropped in on Frank while en route to Baltimore.

George W. Sammis, former manager of the Academy of Music, was a welcome visitor 1. Mr. Sammis passed the Summer at Sound Beach, Conn.

Mrs. Ettie Henderson and her daughter-in-law, Mrs. Frank E. Henderson, arrived in this city 4, where they took up a permanent residence for the Winter.

John Demarest is again on the main door of the Bijou Theatre as ticket taker.

Fred J. Potter, superintendent at the Bijou Theatre, severed his connection with that house 3, and assumed the management of a tour of Conterno's Band.

Frank Sherer, formerly of the Ben Ton Theatre, opened at the Bijou Theatre 3 as advertising agent. Harry Hogan remains as treasurer. The rest of the staff is the same as last season viz.: Harry E. Nelmes, assistant treasurer; Louis Dittmar, musical director; James Hannon, electrician; Charles Dias, property man; F. W. Mohn, stage carpenter; Manager John W. Holmes is general overseer, and watches all the branches.

The executive staff of the Academy of Music is: Manager, Frank E. Henderson; musical director, F. W. Petersehn; advertising agent, William Moran; treasurer, William Haight; stage carpenter, J. A. Dufrayne; props., William Sile.

Treasurer Harry Hogan and his assistant, Henry Nelmes, of the Bijou Theatre, have returned to work after a pleasant vacation of ten weeks.

WALTER C. SMITH.

NEW ORLEANS.

E. L. Crusel's opera, Princess Olga, was presented, for the first time on any stage, at the Athletic Park Aug. 29 by the Olympia Opera co. Mr. Crusel, who is a native of New Orleans, is a thorough musician, and both the score and libretto of the new opera are his handiwork. Much cannot be said in favor of the libretto, but the score is tuneful and catchy, and the solos, that are numerous, are deserving of commendation. A brief outline of the plot is: A young prince, contrary to his wishes, is betrothed by his parents to a lady whom he has never seen, and who, he is led to believe, is far from being beautiful. The prince decamps from the parental domicile and seeks pastures new. In his wanderings he comes upon some maiden villagers who are preparing for a matrimonial lottery, and is induced to purchase a ticket. In the meanwhile his father gives chase, accompanied by his whole court, and discovers the villagers in the act of drawing the lottery. The bride intended for the prince, who now happens to be really beautiful, is hurriedly dressed as a peasant, and the lottery is so manipulated as to make the prince win her as the capital prize. It appears that the prince loves her at first sight, and the fact that he wins her greatly accentuates his happiness. He makes great preparations for the wedding day, and hopes to surprise his unknowing father. But the joke is on the prince, for his preparations are anticipated, and as the wedding party enters the church the opera ends in a burst of hymeneal music. The Olympia Opera co. closed its remarkably successful engagement at Athletic Park 1 by presenting The Princes of Trebizonde in a creditable manner. The engagement of this co. has covered a period of seventeen weeks, and during that time twenty-one operas have been put on. The co.'s departure was the occasion for a pleasant surprise to its individual members, when the management presented each with a valuable souvenir in appreciation of their deserving efforts. The co. goes from here to Atlanta, Ga., and will play an indefinite engagement there.

The Crescent Theatre opened its regular season 2 with Kelly's Kids as the drawing card. The play seemed to please and drew well during the week. Herrmann 9.

M. Berriel, who will manage the French Opera House this Winter, is still in the city, and states that he will open the opera season Dec. 28 with Les Huguenots as the bill.

The Baldwin-Melville Stock co. opens the Grand Opera House Sept. 16, the Tulane opens the latter part of the month.

Post Mason, who has been heard here considerably in vaudeville, has joined the Olympia Opera co. and will sing baritone roles.

J. MARSHALL QUINTERO.

DETROIT.

The Detroit Opera House opened its regular season 3 with A Bachelor's Romance, in which Tim Murphy assumed the title-role of David Holmes, in which Sol Smith Russell scored such a success. Mr. Murphy's portrayal, while differing from that of Mr. Russell, was an admirable one. In the co. are W. H. Pascoe, J. Lester Wallack, Percy Brooke, J. Frel Thompson, John Armstrong, Louise Thorndyke Boucicault, Dorothy Sherrod, Fanny Addison Pitt, and Ethel Strickland, all of whom do good work.

The Dairy Farm at the Lyceum 2-8 scored a brilliant success. M. M. Barnes was Squire Hoyt, and his interpretation was most pleasing. Sarah Ward, as his sister, supplied much of the comedy. She proved herself a capable actress. Nathan Hopkins, the hero, was played by John Milton. Grace Hopkins, as Lucy, the waif, was interesting. Pauline the sister of Katherine Carlisle, the rich and foolish Englis. Theodore Roth's Simon Krum was well executed, as was John Dillon's Rod Whitbeck. Blanche Carlyle, as the sprightly granddaughter, was both pert and amusing. Ward and Vokes 9-15.

At the Whitney Opera House this week The Conquerer's Daughter evidently has found its way to the hearts of the patrons of this place of amusement, judging from the crowded houses.

The play is a melodrama of the regulation style. The principal character is a typical stage tramp, well played by Frank Russell. Also entitled to special mention are George W. Walters, Mary Horne, and Nellie Fleeson. On the Stroke of Twelve 9-15.

At the Family Theatre 2 a grand concert was given by the United Polish Singers of America, including the voices, with Schoemaker's orchestra of sixteen pieces.

C. J. Whitney, lessee of the Detroit Opera House, has returned from a vacation at Prince Edward's Island.

FREDERICK KIMBALL.

TORONTO.

The largest Labor Day audience that ever assembled in the Toronto Opera House greeted The Fall Eve 2. Since then the standing room tickets have been hung out at every performance. The co. is a strong one. Elsie Bruno and Wayne Mayo, who succeed Al. H. Wilson and Fanny Bloodgood in the leading roles, were quite up to expectations, and Miss Mayo must be credited with having made an unusually favorable impression. The Fluney Four are still a feature. A Trip to Coontown 9-15. A Wise Guy 17-22. Sol Solomon, for ten years advertising agent of the Toronto, left 5 for Australia to accept a position with the Who's Who co. as advance agent.

The Valentine Stock co. opened the Princess 3. All the Conliers of Hope to a crowded and generally satisfied audience. Their performance was generally judged to be much better than the last of the Valentines co. gave the comedy on former occasions in the same theatre. The stage setting was remarkably attractive. Kate and Annie Blanke made notable hits in their roles. The others in the co. were well suited to their roles. The Bostonians 10-15.

The second week of One Night in the Grand shows no sign of decreasing popularity, many having been turned away at the box-office. A Runaway Girl 10.

Ambrose Small has added the new theatre Alberta in Stratford to his list of one night stands. The house is a thoroughly modern one, and opened its doors with a seating capacity of 1,200, and a very large stage. Stratford is considered the most musical of the cities among the smaller Canadian towns, having a flourishing population of about 20,000. The opening will be crowned about Nov. 1.

J. V. MCARTY.

LOUISVILLE.

The date of the opening of Macauley's is announced as Sept. 17-19 with Al. G. Field's Minstrels. Leon Herrmann will follow.

The season of the Avenue opened Aug. 26 with Hal Reid's play, Homespun Hearts, presented by a capable co. Rusco and Holland's Minstrels filled a successful week 2-8. Deserving of special mention are Tom McIntosh, John Rucker, Nathan Graves, and Allie Brown. For Her Sake 9-15.

The season of the Mozart Eagle Stock co. at the Temple will open 29 with Victor Durand. The members of the co. are expected to arrive 14, and rehearsals will be actively conducted thereafter.

William M. Hull left for the East 2. He will be connected with Creston Clarke in a business capacity.

Daniel Quilp, of the Auditorium, announces there has already been secured for the coming season at that house the Edouard Strauss Vienna Orchestra, the Metropolitan Opera co., Madame Sembrich in concert, and possibly an extended engagement of the Castle Square Opera co.

Among Louisville amusement enterprises for the coming season the Louisville Lyceum Course is an important factor, and the list of lecturers and other entertainers engaged embraces the names of some of the best people in that line of amusement work.

CHARLES D. CLARKE.

PROVIDENCE.

Why Smith Left Home at the Empire 2-8 drew good houses. The play has lost none of its entertaining features, and the many funny situations continue to win rounds of applause and hearty laughter. The presenting co. was headed by Douglas Flint as Smith, Rose Hubbard as Mrs. Smith, and Lizzie May Turner as Lavina Daly. Others in the co. whose work entitles them to recognition are Eugene Redding, Gus Mortimer, Frederick Roberts, Frank Craven, Jennie Engle, Nellie Maskell, Essie Bruno, Elmer LaSalle, and Ella Arbor. A Ward of France 10-15.

The regular season at the Providence Opera House opened 2 with The Village Postmaster, which ran for the week. The co. included Archie Boyd as Seth Higgins, Angela Russell as Miranda, Augustus Halbach as John Hopper, and Richard Nesmith, Tom Maguire, Al. Phillips, Eugene Kay, George Martin, Josephine Stoffer, Zulu Ellsworth, and Louise Skillman in other parts. Business fair. Caleb West 10-15.

Alexander Powers has succeeded Tot Williams as stage-manager at the Olympic. Mr. Williams is at the Pawtuxet Opera House this season.

W. L. Grove, representing the Eastern Human Hearts co., was in town a few days last week, during my absence and left greetings for The Mirror.

HOWARD C. RIPLEY.

PITTSBURG.

King of the Opium Ring played to large houses at the Bijou 2-8 and sustained its reputation of last season for thrilling the hearts of the devotees of melodrama. Robert E. Mantell 10-15.

The Duquesne Theatre opened 3 with Hello, Bill. Attendance good all week. A Stranger in a Strange Land 10-15.

The season was opened at the Grand Opera House 3 by the stock co. In The Muth and the Flame. A very smooth performance was given and enjoyed by large audiences. The personnel of the co. is such that, under the able direction of Stage Director J. C. Huffman, it gives promise of some excellent work this season. The newcomers in the co., Frances Drake, Benjamin Johnson, Albee Gale, Miss Crolius Gleason, George Soule Spencer, and Walter Ware, made good impressions, and the return of the old members of the co. was cordially welcomed.

Whitney and Knowles' Quo Vadis will open the Alvin 10 followed by the Empire Stock co. 17 in Brother Officers and Lord and Lady Algy.

The Pittsburgh Exposition opened 5. The Banda Rossa is its first musical attraction.

L. W. MENDENHALL.

MINNEAPOLIS.

The Pike Stock co. closed a very successful eight weeks' engagement at the Metropolitan Theatre Aug. 26-1 in Diplomacy, to excellent business. The play was put on in a most creditable manner. Olive Oliver contributed a remarkable personation as Countess Zicka. Byron Beasley won favor as Henry Pepperlee. Herschell Mayall made a satisfactory Count Orloff. Fred J. Butler was seen to advantage as Julius, and J. E. Evetham gave a praiseworthy presentation of Byron Stein. Chauncey Olcott opened the season at the Metropolitan Theatre 2 in Mavourneen. Quo Vadis 9-15.

The regular season at the Bijou Opera House opened 2 with In Old Kentucky to large houses. The play was received with the same enthusiastic demonstrations of approval as has always marked its appearance here. The co. was well chosen, the work of Elsa Ryan as Madge, Burt G. Clark as Colonel Doolittle, and Adelaide Eaton Colton as Miss Lason, being especially noteworthy. Mathews and Bulger in The Night of the Fourth 9-15.

F. C. CAMPBELL.

CLEVELAND.

The Euclid Avenue Opera House has been redecorated and improved in several ways since last season, an elegant new drop curtain having been added, also a switchboard of the latest design, for the lighting of the house. Primrose and Dockstader's Minstrels, who have opened the season at this theatre for several years back, were the attraction 1-8 and pleased large audiences. Empire Theatre Stock co. 10-15. Whitney and Knowles' Quo Vadis 17-22.

At the Lyceum Theatre A Stranger in a Strange Land will be the attraction 10-15.

Nobody's Claim was at the Cleveland Theatre 6-8. The Tide of Life 10-15.

Vona Franosch supported by a fine stock co., will appear in Jugend Von Max Halbe at the Star Theatre 9.

The Royal Marine Band of Italy will give two concerts at Graves' Armory 10-11.

Joseph Haworth is resting at his Summer home, Wickliffe on the Lake, near the city, and studying Robert of Sicily, the new play in which he is to star this season.

WILLIAM CRASTON.

MONTREAL.

At the Academy 2-8 Andrew Robson made his initial appearance as a star in The Royal Box. He is excellent in Charles Coghlan's old part, but his supporting co. is hardly up to the mark.

Maths at Her Majesty's opened to good business 3. The production as regards scenery and costumes, is far above the average stock co. bill, but the co., with one or two exceptions, was not satisfactory. Arthur Elliott as Carrege was excellent. She Stoops to Conquer 10-15.

At the Royal Rice and Barton's Galety co. is drawing large houses. The people are rather better than the usual run of burlesquers appearing at this theatre and the performance is pleasing.

W. A. TREMAYNE.

COLUMBUS.

At the Southern Tim Murphy again scored his success Aug. 31, 1 this time with A Bachelor's Romance. The supporting co. throughout was excellent. Dorothy Sherrod shading honors with the star. Shore Acres 2-8. Sapho 12. Frank Daniels 14. Henrietta Crosman 15. Quo Vadis 17-22.

Smith O'Brien did well with The Gam. Keeler at the High Street 3-1. The co. presented excellent work but the supporting co. could not be excused. The World 2-8. The Denver Express 9-15. Uncle Tom in Black 13-15.

At the Grand Thomas Dixon's The Leopard's Spots 2-8. Human Hearts 9-15.

J. P. DAVIS.

OMAHA.

A Hot Old Time was head by many at the Boyd 2-3. The play is a winner with the co. but it is just as noisy as ever. A Wise Guy 9. The regular season does not open until the middle of September, with Henry Miller in The Only Way.

Manager Boyd opened the September Musical Course with a large audience present. The course is a popular one, [illegible] the attractions engaged [illegible]

J. P. [illegible]

CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—JEFFERSON THEATRE (R. S. Douglas, manager): Season opened Aug. 29 with Kelly's Kids; big business; performance fair. Leon Herrmann pleased two large audiences 3. McFadden's Row of Flats 12. At the White Horse Tavern 13. A Poor Relation 20. Frederick Warde 24. Al. G. Field's Minstrels 26.——AUDITORIUM (Ben S. Thiess, manager): Harry Ward's Minstrels will open the season here 7, 8. Una Clayton co. 10-15.——EAST LAKE (J. B. McClary, manager): The Edwards-Davis co. presented Hans Hanson 3; S. R. O.——ITEM: Lewis Sutherland and Julia Bennett joined the Edwards co. here.

SELMA.—ACADEMY OF MUSIC (Rees and Long, managers): Season will open with Leon Herrmann 5.——ITEM: The outlook for the present season is very promising. The Academy has been thoroughly renovated and repainted and has new scenery.

MONTGOMERY.—THEATRE (S. E. Hirscher and Brother, managers): Season opened Aug. 30 by strong co., presenting Kelly's Kids; large audience. Una Clayton opened for a week to S. R. O., presenting Darkest Russia. Leon Herrmann 6.

MOBILE.—THEATRE (J. Tannebaum, manager): Season opened with Kelly's Kids Aug. 31; large audiences; performances good. Leon Herrmann 8.

ARIZONA.

PHOENIX.—DORRIS THEATRE (F. M. Dorris, manager): Black Crook, Jr. 25.——PARK THEATRE (Frank Cooley, manager): Frank Cooley co. Aug. 27-31; good business.

ARKANSAS.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Season will open 29 with Georgia Minstrels.——ITEMS: Great changes have been made on the interior of the Grand. All the old scenery has been taken out and replaced with new. The theatre has been thoroughly renovated and partially repainted and redecorated.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (F. J. Holden, manager): Oakland Stock co. presented '49 Aug. 26-1 and scored a decided success. E. J. Holden, in the leading role, was supported by Maud Miller, daughter of Joaquin Miller, the poet and author of the play. Trilby 2-8.——DEWEY THEATRE (Landers Stevens, manager): Stevens Stock co. presented The Two Orphans Aug. 26-1; good houses. Landers Stevens, De Wit Clinton, and Maurice Stewart deserve special mention.——ITEM: T. J. O'Malley has severed his connection with the Stevens Stock co., and has joined the Clay Clement co., at the Columbia Theatre, San Francisco.

LOS ANGELES.—MOROSCO'S BURBANK THEATRE (Oliver Morosco, manager): Mr. Barnes of New York, as presented by the Neill co., was most enjoyable and drew full houses Aug. 26-1. The Jilt 2-8 will close the engagement, after which Manager Morosco's new stock co. will make its bow.——ITEM: Work has been commenced corner of Washington and Main Streets for the erection on an extensive scale of the chutes with other amusement appurtenances.

WOODLAND.—OPERA HOUSE (C. F. Webber, manager): Season opened Fair Week, Aug. 27, with the Jessie Shirley co. in The Sheaf of Arrows, The Maid of the Mill, The Country Girl, For Liberty and Love, At the White Lion, and A Woman's Power; houses filled; audiences pleased.——ITEM: The Alabama Minstrels began a three nights' run under canvas 30; big crowd.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): Season will open with the Elleford co. 3-8. James Neill and co. 10. Sappho 13. Kelly's Kids 21.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): Sapho Aug. 25, 26; good houses; co. good. Henry Miller 3.——AUDITORIUM: Dark.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Dark.

COLORADO.

CRIPPLE CREEK.—GRAND OPERA HOUSE (D. R. McArthur, manager): Mathews and Bulger opened the local season with A Night of the Fourth Aug. 29; crowded house; performance good.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Broken Heart 6. Haskell's Burlesque Circus 11, 12.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): Dark.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Dark.

CONNECTICUT.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, manager): Human Hearts Aug. 30-1; business satisfactory. Finnigan's 400 3-5; hot weather lessened receipts. Kidnapped in New York 6-8. Manchester's Cracker Jacks 10-12. King of the Opium Ring 13-15.——PARK CITY THEATRE (G. B. Bunnell, lessee; Walter L. Rowland, manager): Regular season opened with The Christian 5; good house and performance. Blue Jeans 6; wearing quality good for a decade more. A Brass Monkey was revivified after twelve years' sleep 7. Whitney and Knowles' Quo Vadis 10-12. The Village Postmaster 15.——ITEMS: The roster of Smith's Theatre for 1900-1 is: Edward C. Smith, proprietor and manager; William Schoenwalter, treasurer; James Lyons, stage-manager; John J. Reynolds, musical director; A. E. Culver, press agent; Joseph Kiley and Charles L. White, door-keepers; John Bower, chief flyman; John Ortis, stage carpenter; William Lyons, electrician; George Bly, programmer; Frank Cutler, scenic artist; Joseph Marvin, special officer; George Belden, lithographer.
W. P. HOPKINS.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): Ah Foon Aug. 30-1 was canceled after first performance, as the entertainment was not up to the standard of this theatre. A Brass Monkey 3 drew fairly. Cowslip Farm proved to be a rural comedy drama that will be a strong and amusing play after it has been whipped into shape. Peter Dailey 6. Morrison's Faust 8. Why Smith Left Home 11. Roland Reed 12. Davy Crockett 14, 15.——HARTFORD OPERA HOUSE (Jennings and Graves, managers): Hogan's Alley 30-1; lively performances; good business. The Queen of Chinatown 3-5; pleasing specialties; liberal patronage. M'liss 6-8. Kidnapped in New York 10, 11. For Fair Virginia 12. Manchester's Crackerjacks 13. A. DUMONT.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Louis Mann and Clara Lipman appeared before a fair sized audience Aug. 30 in All on Account of Eliza. Both stars acquitted themselves admirably. Portions of the comedy are good, but many of its scenes and incidents border too much on vulgarity. Why Smith Left Home 1; competent co.; small audience. A fine play splendidly acted and superbly mounted was the verdict of the large audience that saw the second performance of Michael Morton's play taken from Hopkinson Smith's novel, "Caleb West," 4. The co., including George Fawcett, Edwin Arden, May Buckley, Ysobel Haskins, Kate Denin Wilson and Ada Gilman could scarcely be improved upon. J. H. Benrimo, in the title-part, played carefully, but did not fully realize the author's conception of the role. May Buckley, as Betty, was charming, and George Fawcett, as Captain Joe, easily carried off the honors among the men. The rest of the cast was in nearly every respect satisfactory, and the scenery, by John H. Young, is very beautiful. The Christian 6. Miss Hobbs 7.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Miss Hobbs opened this theatre 3; owing to excessive heat patronage was only fair; co. good. The Christian 4 had medium business. Prominent in the cast are J. Henry Kolker, Jefferson Lloyd, Fred Conger, Harold Hartsell, and Lilla Vane, who, as Glory Quayle, was most acceptable. Morrison's Faust 7. Waite's Comedy co. 10-15. Finnegan's Ball 18. Quo Vadis 19. Le Voyage en Suisse 22. The Village Postmaster 25. The Girl from Maxim's 28. Vanity Fair 29.——OPERA HOUSE (F. S. Olmstead, manager): Ah Foon co. 3-5 canceled. Crackerjacks 7. For Fair Virginia 10, 11. A Forlorn Hope 12. Brother Against Brother 13-15.

MIDDLETOWN.—THE MIDDLESEX (Henry Engel, manager): The Irish Pawnbrokers, by J. W. Gaites, was presented for the first time to an appreciative audience 3; the play is in three acts. Murray and Wesley were enthusiastically received. A Brass Monkey 4; fair business. Miss Hobbs pleased a good audience 5; Walter Hodges and Leila Bronson were applauded.——McDONOUGH THEATRE (W. J. Berrie, manager): The season opened 6 with Manchester's Cracker Jacks; large audience; specialties good.——LAKE VIEW PARK (F. W. Goss, manager): The Castle Opera co. in Olivette and Said Pasha 3-8; large audiences.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Cook and Church co. closed a good week's engagement. Caleb West 30 had its first presentation to S. R. O. Considerable interest was taken by the audience, as several characters portrayed were taken from local life. The stage settings were very effective and the different parts well taken. Hearts of Oak 5 pleased a fair audience. Bennett and Moulton co. 10-15.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): The Christian was presented by an excellent co. before a crowded house 3. Peter F. Dailey opened his tour in Hodge Podge and Co. 5, pleasing a large audience.——JACQUES OPERA HOUSE (Jean Jacques, manager): Morrison's Faust to good business 30-1. Kidnapped in New York pleased large audiences 3-5. Human Hearts 6-8.

SOUTH NORWALK.—HOYT'S THEATRE (I. M. Hoyt, manager): A Brass Monkey Aug. 30 pleased a medium audience. Way Down East repeated 31 its last season's success; business good. The Village Postmaster 4 formally opened the season; good audience; co. inferior to that seen here last season. Sun's Minstrels 5 agreeably surprised a large audience.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): The Queen of Chinatown 3; large audience. Faust 5; fair attendance; excellent co. Sun's Minstrels 15. Quo Vadis 14.——ITEM: The new orchestra, directed by Mr. Helmold, is applauded nightly.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): The Christian Aug. 31; crowded house; performances excellent. The Village Postmaster 3; large house; performance good. Sun's Minstrels 4; good house; fair performance. Joshua Simpkins 11.

TORRINGTON.—UNION THEATRE (Volkman Brothers, managers): Season opened Aug. 28 with Morrison's Faust; packed house. What Happened to Jones 1 was well received by fair house. The Village Postmaster 6 pleased a good attendance. Sun's Minstrels 8. A Romance of Coon Hollow 21.

PUTNAM.—OPERA HOUSE (George E. Shaw, manager): Hogan's Alley to good house Aug. 22. The Queen of Chinatown 4; good performances. Why Smith Left Home 10. A Romance of Coon Hollow 18. The Village Postmaster 27.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Regular season opened 1 with The Christian; good business; fine performance. A Brass Monkey 5; pleased audience. Cracker Jacks 8. Miss Hobbs 10.

MYSTIC.—OPERA HOUSE (Ira W. Jackson, manager): Finnigan's Ball 1; fair audience. Sun's Minstrels 18.

BRISTOL.—OPERA HOUSE (W. R. Michael, manager): The Limited Mail Aug. 27 and Faust 6; good business.

WINSTED.—OPERA HOUSE (J. E. S—, manager): The Village Postmaster 7. Sun's Minstrels 10.

FLORIDA.

KEY WEST.—SAN CARLOS OPERA HOUSE (Q. Charles Ball, manager): Manager Ball is now completing arrangements for the opening of the San Carlos Opera House, which has been overhauled, remodelled and improved, and will be ready about Nov. 1.

GEORGIA.

ATLANTA.—GRAND (Henry and Julius De Give, managers): Leon Herrmann did good business Aug. 31-1.——COLUMBIA (Henry and Julius De Give, managers): Una Clayton co. did excellent business 26-1. Olympia Opera co. opened for a week 3 in Said Pasha, to be followed by La Mascotte, The Princess of Trebezonde, Olivette, The Chimes of Normandy, and Fra Diavolo; co. good. Robson Theatre co. 10-15.——LYCEUM (R. Coley Anderson, manager): This house will soon open, all improvements being about finished.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): Leon Herrmann Aug. 30 pleased a fair house. At the White Horse Tavern 18. Frederick Warde 25.——CRUMP'S PARK PAVILION (E. E. Winters, manager): The D'Ormond-Fuller co. continues to be the drawing card. Fanchon the Cricket was presented with success 27-1. Othello 3-8.

SAVANNAH.—THEATRE (Fred G. Weis, manager): The H. Guy Woodward co. met with bad weather and played to poor business Aug. 27-31; performances fair. McFadden's Row of Flats 8, 9. Robson Theatre co. 17-21. The Man-o'-War's Man 22.——ITEM: Manager Weis has received a handsome new curtain for the theatre.

AUGUSTA.—GRAND OPERA HOUSE (W. L. Benner, manager): Leon Herrmann Aug. 29; good business; audience pleased. Woodward-Warren co. opened for a week 29, presenting The Paymaster to a packed house; performance good. Arnold Stock co. 17-19. The Man-o'-War's Man 20. Arnold Stock co. 21, 22.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Elmore-Granger-Fahey co. 3-8.——ITEM: The Peters Comedy co., under canvas, 3-5.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, manager): Season will open with At the White Horse Tavern 17. The Sorrows of Satan 18.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, manager): A Black Sheep 3.——ITEM: Manager Pinney's daughter returned from San Francisco Aug. 30.

ILLINOIS.

PARIS.—SHOAFF'S OPERA HOUSE (L. A. G. Shoaff, manager): Martin's U. T. C. Aug. 27; large audience; good performance. Under the Dome 30; fair business; audience pleased. A Bell Boy 7. Old Arkansaw 11. Maloney's Wedding Day 17. William Owen 26, 27.——ITEM: Many improvements have been made this season in the Opera House, including a new drop curtain, carpets, draperies, and dressing rooms.

GALESBURG.—AUDITORIUM (Henry Gardt, lessee; Punch Robertson, manager): On the Suwanee River 1; good business; performance excellent. Maloney's Wedding Day 3; fair house; poor performance. The Eleventh Hour 7. At Piney Ridge 10. Martin's U. T. C. 11. A Hot Old Time 17. The Man from Mexico 18. A Bell Boy 22. In Old Kentucky 25. The Christian 26. The Missouri Girl 28.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): On the Suwanee River Aug. 30; performance fair; attendance good. Old Arkansaw 31; performance good; small house (heat). U. T. C. 1, 2; houses well filled; audiences pleased. Vanity Fair 6. Haverly's Minstrels 10. Maloney's Wedding Day 11. McSorley's Twins 12. A Bell Boy 13.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): The Eleventh Hour Aug. 28; excellent performance; fair business. The fight scene in the last act is one of the most realistic and thrilling ever put on here. Vanity Fair 31; small attendance. Maloney's Wedding Day 5. Haverly's Minstrels 9.

DIXON.—OPERA HOUSE (F. A. Trueman, manager): A Wise Woman Aug. 30; fair house; performance good. Maloney's Wedding Day 4; good house; performance poor, except specialties by Boyer and Gignere. Andrews Opera co. 8. Under the Dome 10. Human Hearts 13. A Merry Chase 17. Too Rich to Marry 19.

BLOOMINGTON.—GRAND OPERA HOUSE (J. T. Henderson, manager): On the Suwanee River Aug. 29; good house; well received. Vanity Fair 3; large house; fair performance. Maloney's Wedding Day 8.——COLISEUM (L. J. Seybold, manager): Quo Vadis 3 opened the season at this house to record breaking attendance; receipts, $528; good performance.

JOLIET.—THEATRE (William H. Hulshizer, manager): Wilson Comedy co. Aug. 29-31 in My Uncle from Calcutta, Forgiven, and The Lost Paradise; large business; performances fair. Haverly's Minstrels 3 to capacity; performance good. At Piney Ridge 6. Ferris Comedians 10-15.

KEWANEE.—McCLURE'S OPERA HOUSE (F. A. Cahow, manager): On the Suwanee River Aug. 27; audience pleased. A Wise Woman 31; performance good. Finnegan's Ball 3. Haverly's Minstrels 4. Katherine Oliver 5. At Piney Ridge 7. William Owen 10-15.

ROCK ISLAND.—HARPER'S THEATRE (Steve F. Miller, manager): Gaskell Stock co. 2-8 opened in Knobs o' Tennessee to a crowded house; good co. and performance. Finnigan's Ball 9. McSorley's Twins 16. Van Dyke and Eaton co. 23-29. Two Married Men 30.

ROCKFORD.—OPERA HOUSE (T. J. Hawks, manager): Season opened Aug. 28 with King of the Opium Ring that pleased a topheavy house. The Eleventh Hour 31; performance fair; small house. Ferris Comedians 3-8. Under the Dome 13. Haverly's Minstrels 15.

JACKSONVILLE.—GRAND OPERA HOUSE (G. M. Luttrell, manager): Season opened with Old Arkansaw Aug. 31; business and co. good. Martin's U. T. C. 4; large audiences; performances first-class. A Bell Boy 14. Go-Won-Go Mohawk 18.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, manager): Al. W. Martin's U. T. C. Aug. 31; full houses; audiences pleased. Old Arkansaw 2; house full; audience pleased. Vanity Fair 9. Where is Cobb 16.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): The Gibney co. presented The Devil's Mine, Down in Maine, Her Husband's Sin, May Blossom, and The Heart of Tennessee to large and pleased audiences Aug 27-1.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Chase-Lister co. Aug. 27-1 in La Belle Marie, The Smugglers, Mother and Son, East Lynne, Mystic Mountain, and Young Mrs. Winthrop; pleased packed houses.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Connors, manager): At Piney Ridge 2, 3; satisfactory business; good performance. Remember the Maine 9. The Man from Mexico 16. The Night Before Christmas 23.

OTTAWA.—SHERWOOD OPERA HOUSE (T. B. Farrell, manager): The Gibney Stock co. 3-7, to medium business in May Blossom, Her Husband's Sin, Down in Maine, The Devil's Mine, and Sapho. At Piney Ridge 8.

EFFINGHAM.—AUSTIN OPERA HOUSE (Edward Austin, manager): Under the Dome Aug. 31; fair house; audience pleased. Duncan Clark's Minstrels 4; topheavy house. Maloney's Wedding Day 18. The Convict's Daughter 24. William Owen 29.

PANA.—NEW GRAND (Lou Roley, manager): Martin's U. T. C. Aug. 29; receipts, $425; audience pleased. On the Suwanee River 1; large and pleased audience. Old Arkansaw 5. Vanity Fair 7.

CANTON.—NEW OPERA HOUSE (A. R. Wakeman, manager): A Wise Woman 3; fair business. Too Rich to Marry 14. McSorley's Twins 15. Fales Comedy co. 17-22.

ELGIN.—OPERA HOUSE (Fred W. Jencks, manager): The Eleventh Hour 1; fair house; audience pleased. At Piney Ridge 4 opened the regular season; large house; performance satisfactory.

MOUNT VERNON.—GRAND OPERA HOUSE (Charles R. Keeler, manager): Season opened 1 with Under the Dome; large audience; good performance.

PETERSBURG.—HARRIS OPERA HOUSE (J. C. Bishop, manager): Season will open 1, with Maloney's Wedding Day.

SAVANNA.—EAGLE OPERA HOUSE (R. Pulford, manager): Gaskell Stock co. in Knobs o' Tennessee 1; large house; good co. Schubert Concert co. 24.

PITTSFIELD.—K. P. OPERA HOUSE (F. L. Shriver, manager): Under the Dome opened the local season 4, pleasing a good house.

CAIRO.—OPERA HOUSE (Bennett and Williamson, managers): Murphy's Masquerade 4; large business. Where is Cobb 18.

BEARDSTOWN.—OPERA HOUSE (William Deppy, manager): Old Arkansaw Aug. 29; fair house; good co.

McLEANSBORO.—GRAND OPERA HOUSE (R. R. Stelle, manager): Weidemann's Comedians 17-22.

INDIANA.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, manager): The sixteenth season of this house, to be known this year as the "parlor home of comedy," will open with The Christian 8.——AUDITORIUM (Harry G. Sommers, manager): Where is Cobb, a new farce-comedy abounding in funny situations, held the boards 3, pleasing a good sized audience. Will Madden, Charles H. Farnham, J. H. Taylor, Thomas H. O'Neil, Theresa Belmont-Walters and Marie La Brahy furnished most of the amusement. West's Minstrels 13 will open the third regular season of the Auditorium.——ITEMS: Harry G. Sommers, of Chicago, manager of the Oliver Opera House and the Auditorium here, was in the city 1, accompanied by Hawbert Hellman, dramatic critic of the Chicago "Record."—The orchestra at both South Bend theatres this season will be under the leadership of Richard Elbel. Selections on the pipe organ will be made a feature of the Auditorium performances.

MARION.—THE GRAND (E. L. Kinneman, manager): Holden Comedy co. drew light houses Aug. 30-4. Repertoire: Over the Sea, A Barrel of Money, The Denver Express and Nobody's Claim. West's Minstrels 5. Where is Cobb 7. The Convict's Daughter 11. The Heart of Chicago 15. Chester-Devonde Stock co. 17-29. A Bunch of Keys 25.——ITEMS: George T. Braden, of A Hot Old Time, is slowly recovering from a four weeks' illness at the Burnier Hotel here.—Fred Stevenson, also with A Hot Old Time, is home for a short visit.—The Kepner Komedy ko. will open their season under the management of Sam T. Robbins at Kokomo 17.

ANDERSON.—GRAND OPERA HOUSE (J. B. Dickson, manager): Humpty Dumpty opened its season to big business Aug. 30; satisfactory performance. Prominent in the cast are George H. Adams, W. H. Bartholomew, Albert Lavelle, Rose Lavelle, Marguerite Williams, and Torina Adams. Specialties by the Brothers Olvio, Lyndale Allison, Adams Sisters, George H. Adams, the Lavelles, Alice Fischer, and George H. Fielding. Sipe's dog, pony and monkey show 31, 1; big houses. Kippling's Comedians opened for a week 3; good versions; performance fair.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): Sipe's educated animals and Lilliputians opened their season Aug. 28-29 to light business on account of heat; performance good. Too Rich to Marry 31; small audience pleased. McCarthy's Mishaps 1; small house; fair performance. Where is Cobb 8. Shore Acres 10.——ITEM: Mr. and Mrs. G. Harris Eldon (Bessie Clifton) are home resting after their Summer tour.

TERRE HAUTE.—CASINO (Sam M. Young, manager): Palmer Dramatic co. presented U. T. C. and Ten Nights in a Bar Room to good houses 2-4.——T. W. Barhydt, Jr., manager of the Grand, and Mrs. Barhydt returned last week from northern Summer resorts. The preliminary season at the Grand will open 10 with Sipe's dog and pony show.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, manager): Kippling's Comedians closed a successful week's engagement 1, having presented The Pride of the Yukon, My Uncle from New York, Self-Accused, Scheming for a Million, Kidnapped in Chicago and A Race for Congress 14, 15. A Midnight Bell 19.

GOSHEN.—IRWIN OPERA HOUSE (F. J. Irwin, manager): Maloney's Wedding Day Aug. 31; fair performance; good audience. Hogan's Alley 8.——ITEM: George Herbert, of Chicago, brother of Joseph Herbert, of the Nielsen Opera co., is arranging to give an amateur performance of Iolanthe during October.

BEDFORD.—GRAND OPERA HOUSE (F. X. Johnson, manager): Ten Nights in a Bar Room 7. Kippling's Comedians 10-15.——ITEM: F. X. Johnson, manager of the Grand, has leased the Armorial Theatre, Bennington, Ind., and will manage both houses this season.

LAFAYETTE.—GRAND OPERA HOUSE (Max Born, manager): Howard Dorset co. opened for a week 3 in Fogg's Ferry to good house. They will present also The Winning Hand, The Rag Pickers' Child, Old Glory, The Circus Girl, The Two Orphans and The Cat and the Cherub.

RICHMOND.—THE GENNETT (Murray and Swisher, managers): Humpty Dumpty 1; good business. Shore Acres 13.——THE PHILLIPS (Murray and Swisher, managers): The Fast Mail 3; fair business. McCarthy's Mishaps 6. Chicago Stock co. 10-15.

LAPORTE.—HALL'S OPERA HOUSE (Wilbur J. Hall, manager): Maloney's Wedding Day 1; good attendance. Ten Nights in a Bar Room 4.——ITEM: Harrison Brothers' New and Old South, under canvas 3; large crowds.

PERU.—MILLER OPERA HOUSE (H. L. Miller, manager): Too Rich to Marry Aug. 26; good business and performance. Where is Cobb 6. The Belle of Manila 8. A Woman in the Case 17. Carpenter's Quo Vadis 19. A Midnight Bell 21.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): A Woman in the Case 1; poor co. to fair house. Where is Cobb 4. The Belle of Manila 10. My Friend from India 17. McCarthy's Mishaps 22. Martin's U. T. C. 29.

ROCKVILLE.—OPERA HOUSE (Theodore F. Gaebler, manager): A Bell Boy 6. Quo Vadis 21. Dr. Jekyll and Mr. Hyde 28.——ITEM: Manager Gaebler has nearly finished the repairs on the Opera House.

PORTLAND.—AUDITORIUM (Andrews and Littell, managers): Hi Henry's Minstrels 24; performance and business good. Cummins and Alexander's U. T. C. 14.

ELWOOD.—OPERA HOUSE (J. A. Kramer, manager): McCarthy's Mishaps to fair house 3; excellent performance. The Bells 8. Hearts of Chicago 13. In Old Virginia 14.

ANGOLA.—CROXTON OPERA HOUSE (Paul Croxton, manager): Season opened Aug. 31 with A Woman in the Case; house fair; audience pleased. H. Darwin McIlrath 9. McCarthy's Mishaps 14.

LOGANSPORT.—DOLAN'S OPERA HOUSE (Edward and Robert Dolan, managers): W. H. West's Minstrels will open the local season 6. A Midnight Bell 22. Roanoke 28.

BRAZIL.—McGREGOR OPERA HOUSE (W. H. Leavitt, manager): Palmer's Ten Nights in a Bar Room 1; fair business. A Bell Boy 5.

RENSSELAER.—ELLIS OPERA HOUSE (J. H. S. Ellis, manager): Maloney's Wedding Day 1; fair performance; good house. Kilfoil Stock co. 13-15.

SEYMOUR.—GRAND OPERA HOUSE (W. P. Rooney, manager): A Bell Boy 1; poor performance; large house.

BLOOMFIELD.—OPERA HOUSE (W. M. Moss, manager): Season will open 19 with Fogg's Ferry.

CONNERSVILLE.—In Old Virginia 1 failed to appear. The Bells co. 12.

IOWA.

CEDAR FALLS.—PACKARD'S OPERA HOUSE (Williams and Bassett, managers): Andrews Opera co. 3 to S. R. O.; performance excellent. Peterson's Entertainers 14, 15. Maloney's Wedding Day 8. A Wise Woman 24. Dr. Jekyll and Mr. Hyde 29.——ITEMS: Managers Williams and Bassett left 4 for Des Moines to attend a meeting of theatrical managers.—H. Thomas, city bill poster, returned Aug. 31 after spending the Summer season with the advance forces of Stowe's U. T. C.

CEDAR RAPIDS.—GREEN'S OPERA HOUSE (John B. Henderson, manager): Walter Walker gave his initial performance of That Man Aug. 27; attendance good; star and play well received. Ferris' Comedians 28-1 to crowded houses. Richards and Pringle's Minstrels drew good house 3. Andrews Opera co. 5, 6. A Day and a Night 19. A Bell Boy 24. Mathews and Bulger 26. In Old Kentucky 27. Haverly's Minstrels 28.

ATLANTIC.—OPERA HOUSE (L. L. Tilden, manager): Chase-Lister co. opened for a week 3 to S. R. O.; good co. Repertoire: La Belle Marie, The Smugglers, Mother and Son, Mystic Mountain, Young Mrs. Winthrop, The Black Flag and The Heart of Arkansaw. Harry Wesley made a hit. George Castleberry also deserves mention. Benedict's Quo Vadis 17.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, manager): Season will open 12 with Benedict's Quo Vadis. Two Married Men 20. Sporting Life 27.——ITEM: The six numbers in the 1900-'01 lecture course of Ellsworth College will be given in the Metropolitan this season.—E. S. Ellsworth, owner of the Metropolitan, will return this week from Europe.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): A Wise Woman Aug. 27; good attraction; fair house. King of the Opium Ring 29; fair performance; good house. Richards and Pringle's Minstrels 30; fair houses and good performances. Holden's Comedy co. 17-22. The Christian 23. Grimes' Cellar Door 27. Haverly's Minstrels 29.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., managers): Season will open 5 with Al. W. Martin's U. T. C.——CASINO (J. C. Hubinger, manager): Ewing-Taylor co. closed a successful two weeks' engagement 1. Bills Aug. 27-1 were Lynwood, Comrades of '61, Faust, The Musketeers, Faust and Camille.

COUNCIL BLUFFS.—DOHANY THEATRE (Stevenson and Kennedy, managers): The Belmont Stock co. 2, 3 presented My Friend from Kokomo and Queena; good business; pleased audiences. The Knowles co. 10-15. Finnegan's Ball 16. The Hottest Coon in Dixie 17.——LAKE MANAWA (E. H. O'Dell, manager): Lorenz Concert Band 3-8.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): For Her Sake Aug. 31 to large and demonstrative house. A Hot Old Time 4. Richards and Pringle's Minstrels 8. A Wise Guy 10.——ITEM: The Riverside Casino closed for the season Aug. 25, the Columbia Stock co. leaving for the East.

CLINTON.—ECONOMIC THEATRE (Busby Brothers, managers): Richards and Pringle's Minstrels Aug. 31; very good business; pleasing performance. Andrews Opera co. 7. Beckman Comedy co. 10. Two Married Men 14.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Andrews Opera co. 4 presented Carmen to a large house; favorably received. Holden Comedy co. 10-15.——HOME PARK.—Gleason, horse trainer, 3-8.

OTTUMWA.—GRAND OPERA HOUSE (J. F. Jersey, manager): Quo Vadis, presented by a good co., drew excellent crowd in spite of heat Aug. 30. Richards and Pringle's Minstrels 4. Beckman's Comedy co. 6-8.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, manager): Andrews Opera co. 1 in Carmen; good house. Florence Clayton and Nellie Andrews were especially good.

FORT DODGE.—MIDLAND OPERA HOUSE (S. T. Meservey, manager): For Her Sake opened the local season Aug. 29; good house and performance. Irving French 6-8.——TESSLER OPERA HOUSE (C. H. Smith, manager): Dark.

CENTERVILLE.—ARMORY OPERA HOUSE (G. W. Needles and Co., managers): Benedict's Quo Vadis Aug. 31; good business and co. Al W. Martin's U. T. C. 6. Sherman Comedy co. 17-22.

FAIRFIELD.—GRAND OPERA HOUSE (Louis Thomas, manager): Benedict's Quo Vadis opened the local season 3; good house pleased. Della Pringle co. 12-15. The Stowaway 19.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): Preliminary season of the Odeon was opened by Beckman Comedy co. in The Land of the Living 3, pleasing S. R. O. Quo Vadis 6.

McGREGOR.—THE BERGMAN (Edward Bergman, manager): Too Rich to Marry 11.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, manager): The Falk and Veronee Stock co. lingered three days over time, Aug. 27-29, and presented In Missouri, Pawn Ticket 210, Fanchon, and Wicked London, repeats of previous week's successes. The returns were surprisingly good, all things considered. The Hottest Coon in Dixie drew two fine houses 1; performances excellent. The co. is a large one and many of them are really talented entertainers, Neale G. Hawkins, the soprano, heading the list, and being thought by many to be a strong rival of Black Patti. Next to her Bessie Hamilton, Maud Grundy, Will Proctor, Arthur Paine, Bob Kelly, C. J. Ross, and the Carter Brothers pleased most. A Day and a Night 10. THOMAS R. HYATT.

LEAVENWORTH.—GRAND OPERA HOUSE (T. Sinks, manager): Dark.——ELECTRIC PARK THEATRE (Maurice Cunningham, manager): Vaudeville met with high favor at this theatre and closed to good business 1. The Black 400 opened to fair house 2.——CRAWFORD THEATRE (Maurice Cunningham, manager): Season will open 9 with A Day and a Night. The Hottest Coon in Dixie 11.

ABILENE.—ITEM: Dr. A. B. Seelye has purchased the Bonebrake Opera House and has completely remodeled it. He has also changed its name to the Seelye Theatre. J. C. Holland, a Topeka architect, made the changes. The new theatre will be managed by Dr. Seelye in person.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, manager): Morey Stock co. 3-8 opened to S. R. O. in A Royal Slave.——ITEM: A. G. Allen's New Orleans Minstrels, under tent, 5.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, manager): The opening attraction of the season was The Hottest Coon in Dixie Aug. 31; small house (extreme heat).

NORTON.—HIGH STREET OPERA HOUSE (Bailey and Fox, managers): Richards and Pringle's Minstrels 13. Midnight in Chinatown 29.

WINFIELD.—A. G. Allen's Minstrels, under canvas, Aug. 31 to capacity; performance fair.

KENTUCKY.

ASHLAND.—CLYFFESIDE PARK THEATRE (Bryan and Martin, managers): Myrkle and Harder co. closed a two weeks' engagement 1 to the largest business in the history of the house, having played to over 10,000 paid admissions; co. strong. Repertoire: For His Sister's Sake, Dangers of a Great City, A Game of Hearts, Knobs o' Tennessee, Chispa, Duchess of Arleigh, The Defaulter, An Indiana Romance, and Miss Fresh from 'Frisco.——ITEM: Georgia Powers Carhart, of Mam'selle 'Awkins co., is visiting her mother here.

SOMERSET.—GEM OPERA HOUSE (E. L. Ogden, manager): A Trip to Tramptown Aug. 16, 17; good performances; large houses. Wiedemann's Comedians 20-25, presenting Life on the Bowery, Ten Nights in a Bar Room, In Old Virginia, The Steam Laundry, About Town, and Down in Egypt; good attraction; excellent houses. Herald Square Opera co. 12, 13. Scott's Minstrels 17.

PARIS.—GRAND OPERA HOUSE (L. E. Ramey, manager): Peruchi-Beldini co. opened for a week 3, pleasing big business. Worthy of special mention are Chelso D. Peruchi, James G. Morton, Theodore Stark, and Ella Beldini. Plays produced: The Guilty Wife, The Two Orphans, A Georgia Cracker, and The Heart of Paris (Sapho). Herald Square Opera co. 10, 11. Wine, Woman and Song 14.——ITEM: The Pickards joined the Peruchi-Beldini co. here 3.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, managers): Wiedemann's Comedians opened for a week 3, presenting Down in Egypt; packed house; creditable performance. Olympia Opera co. 17-22. Maloney's Wedding Day 24. The World 26.

HENDERSON.—OPERA HOUSE (Levi and Oberdorfer, managers): Peruchi-Beldini co. canceled 3-8. Ten Nights in a Bar Room 10. Florence Randall co. 17-22. Maloney's Wedding Day 25. Olympia Opera co. 26-29.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Peruchi-Beldini co. Fair Week, 10-15. Al. G. Field's Minstrels 19. Leon Herrmann 22.

PADUCAH.—LA BELLE PARK: The stock co. presented Kathleen Mavourneen and Only a Farmer's Daughter to good attendance Aug. 27-1; audiences pleased.

MAYSVILLE.—WASHINGTON OPERA HOUSE (J. D. Dye, manager): Season will open with Herald Square Opera co. 7, 8. Wine, Women and Song 13.

RICHMOND.—WHITE-BUSH OPERA HOUSE (Joe Bush, manager): Scott's Minstrels 11.

MT. STERLING.—GRAND OPERA HOUSE (S. A. Wilkinson, manager): Scott's Minstrels 10.

LOUISIANA.

LAKE CHARLES.—OPERA HOUSE (Riddick and Jordy, managers): Season will open Sept. 9 under the new management of Riddick and Jordy, who have leased the theatre for three years. The new house staff will be Nelse Addison, stage carpenter; William McCormick, property man; W. B. Collins, electrician; F. C. Watson, head usher. The opening attraction will be Kelly's Kids.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, managers): Devil's Auction 3, 4; good business. At the White Horse Tavern 5, 6 delighted large houses. Other People's Money 10.——PORTLAND THEATRE (E. E. Rounds, manager): Eight Bells 4, 5 was well attended. Herald Square Comedy co. 10-15, presenting Michael Strogoff, A Summer Romance, A Legion of Honor, Down East, Devil's Mine, Hillside Farm, Forbidden Fruit, and Crimes of a Great City.——CAPE COTTAGE PARK—McCULLUM'S THEATRE (Bartley McCullum, manager): A well balanced production of Incog 3-6 is adding one

more haste to Manager McCullum's wreath and drawing well.—PEAKS ISLAND GEM THEATRE (C. W. J. Goding, manager): Ours 3-5 and Camille 6-8; both to capacity.—ITEMS: McCullum's Theatre and the Gem will close a record breaking season 8. They have had not only excellent attractions, but superb weather and a host of Summer visitors.—Mary Drummond Hay, a local actress, played Isabel Stanhope in Incog at McCullum's week 3 and made a hit. Maud Edna Hall also deserves special mention for her impersonation of the laughing girl.—Mildred Rogers, of this city, has been engaged by The Bostonians. She has an exceptionally sweet voice, that has been heard to advantage in local productions.—Gorman's Vaudeville Stars are proving a strong closing attraction at Riverton Park 3-8.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): E. V. Phelan Stock co. closed a week 1 to big business, although the heat was intense all through the week, and presented to highly pleased audiences The Ensign, A Southern Romance, The Fatal Card, In Sight of St. Paul's, Too Much Johnson, Held by the Enemy, The Great Randolph Mystery, Lady Audley's Secret, Led Astray, Cora the Creole, and The Mysterious Mr. Brutus. Specialties by Lamont Children, Ruby Clifford, and Little Marie were good. George W. Wilson co. opened for a week 3 to S. R. O., with an excellent co., as usual, and had a flattering reception. Morrison Comedy co. 17-22.—THE NOREMBEGA (F. W. Reed, manager): San Francisco Minstrels 24, 25.

AUGUSTA.—OPERA HOUSE (Frank A. Owen, manager): Devil's Auction 7, 8; crowded houses; performances excellent. The Sunshine of Paradise Alley 11. Hearts of Oak 12. What Happened to Jones 14. Robinson Opera co. 17-19. A Milk White Flag 22.—MEONIAN HALL (Locke and Merrill, managers): Herald Square Comedy co. pleased good audiences 3-8.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): Phelan Stock co. opened for a week 3 to capacity. Repertoire: The Ensign, The Fatal Card, Too Much Johnson, Held by the Enemy, Led Astray, and A Southern Romance. A Milk White Flag 15. George W. Wilson co. 17-22.

ROCKLAND.—FARWELL OPERA HOUSE (R. H. Crockett, manager): Frankie Carpenter co. opened for a week 3 to packed house; co. good; specialties excellent. Morrison Comedy co. 10-15. A Milk White Flag 18.

HOULTON.—OPERA HOUSE (W. F. French, manager): Black Patti's Troubadours 4; fair house. The Sunshine of Paradise Alley 8.

CAMDEN.—OPERA HOUSE (W. R. Gill, manager): Duffy's Jubilee Aug. 29 pleased light business.

OLDTOWN.—CITY HALL (Gates and Woodman, managers): George W. Wilson Comedy co. 10-12.

MARYLAND.

FREDERICK.—CITY OPERA HOUSE (F. T. Rhodes, manager): Uncle Hez 5; good house; audience pleased. A Poor Relation 10. Huyler's Crack-a-Jack Minstrels 31.

MASSACHUSETTS.

NORTH ADAMS.—RICHMOND THEATRE (G. E. Sanderson, manager): A full dress rehearsal of In the Palace of the King, with which Viola Allen will open this theatre 17, will be held 15. The entire staff of the house will be on duty. Everything is promising for the largest audience ever gathered in the city. Several local speculators are planning to control the sale of seats, but the management has devised a plan to offset any scheme.—COLUMBIA THEATRE (James A. Reagan, manager): The Schiller Stock co. did good business 3-8, presenting Taken from Life, We Uns of Tennessee, A Soldier of the Empire, The Great Brooklyn Handicap, Carmen, The Red, White and Blue, A Daughter's Sacrifice, and The Mysterious Mr. Jones; specialties good; co. strong. At the White Horse Tavern 11.—WILSON THEATRE (Thomas Hanley, manager): Castle Square Stock co. presented 3-8, to fair business, The Great Diamond Robbery, Woman Against Woman, Hank's Little Gal, Old Eccles' Girls, My Mother-in-Law, and Mugg's Landing; co. not particularly strong.—ITEMS: William F. Smith, of this city, has had two songs accepted by Howley, Haviland and Co., and they will shortly be published. They are "Casey's New Piano" and "Since Jo La Upuah Moved Next Door to Me." The principals in The Prince of Egypt, that will be given by local amateurs 13-15 at the Columbia Theatre for the benefit of the Universalist Church, are Maurice Phillips, F. M. Partridge, Daisy Houghton, Mrs. E. R. Porter, A. G. Girard, David Bonnar, Jr., W. P. Haggerty, John Mulony, John Phillips, John Fallon, Archie Felix, Arthur Felix, Walter Illingsworth, M. O. Haggerty.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (D. O. Gilmore, manager): Corse Payton closed his very successful engagement 1. At the matinee 31 of The Prodigal Daughter, in which two cos. appeared, the attendance was a record, there being over 2,700 people in the house, which seats 1,900. What Happened to Jones 3 played twice against outdoor Labor Day attractions that were fresher and the latter won out. Joseph Dailey and a capable co., including several pretty and well-gowned girls, took part. Cowslip Farm 7. A Milk White Flag 8. A Forlorn Hope 11. Why Smith Left Home 12. Roland Reed 13. The Limited Mail 15. Le Voyage en Suisse 17. Viola Allen 18.—ITEM: William C. Lenoir, for forty-two years associated with D. O. Gilmore and Tilly Haynes in the local theatrical business, and since its opening in 1892 treasurer and manager of the Court Square Theatre, resigned Sept. 1. Jennie Smith, for three years with P. F. Shea and Co. at the New Gilmore, will take Mr. Lenoir's place in the box-office, where the advance sale of tickets will hereafter be conducted. It has been done at Taylor's music store for sixteen years. Mr. Lenoir is known to every manager who ever traveled New England, and his familiar face will be missed from the box-office, where he has missed but few performances in nearly half a century.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): After having been thoroughly renovated the Academy opened its season Aug. 28 with The Red Cat to a good house. Other People's Money 30; performance and attendance fair. A Hole in the Ground 1 delighted a good house. Harcourt Comedy co. 3-8 opened with Lady Lil, followed by Twin Sisters, Escaped from the Law, The Gypsy Queen, Master and Man, All for His Sake, and Leah the Forsaken; excellent co.; attendance only fair, account warm weather. Hearts of Oak 10. Eight Bells 13. Corse Payton Stock co. 17-22. Faust 25.—ITEMS: Susette Willey, of this city, is with the Bowdoin Square Stock co. this season.—William Norton, a local baton manipulator, has been engaged to appear at the Rochester Fair. There will be a musical festival at The Pines 10-15. The chorus numbers 250 voices, under the direction of T. M. Carter, of Boston.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): A Bell Boy Aug. 30 didn't fare very well and proved to be a rather light affair. Louis Mann and Clara Lipman offered All on Account of Eliza 1 and drew lightly. Thomas E. Shea opened for a week 3 to S. R. O. The Voice of Nature was the opening bill, followed by The Man-o'-War's Man, The Bells, The Slaves of Sin, Faust, and Dr. Jekyll and Mr. Hyde. The Christian 10. The Village Postmaster 11, 12. Friend Fritz 14. Peck's Bad Boy 15.—EMPIRE (Desmond L. Place, manager): George Fursman's U. T. C. opened the season at this house 30 for three nights, and, owing to the canceling of Confusion, booked for 3-8, stayed over and appeared Labor Day. The Belle of Honolulu 10-12. Ollie Mack's Comedy co. 13-15. Edwin Jerome co. 17-22. The Red Cat 24-26.

WORCESTER.—THEATRE (Charles C. Collin, manager): Louis Mann and Clara Lipman drew a very good house with All on Account of Eliza Aug. 31. Hearts of Oak did its old-time mammoth business 3, 4. Peter F. Dailey 7, 8. A Milk White Flag 10. Roland Reed 11. Marion Manola 12.—LOTHROP'S OPERA HOUSE (Shea and Wilton, managers): Hogan's Alley, the initial attraction of the season, proved a big winner 3-8. A Romance of Coon Hollow, with Lizzie Evans, 10-15.—ITEM: The contract for the lithographing and billposting for the Worcester Theatre during the season has been awarded to the Wilton Bill Posting Co. over Fiske Brothers, who have heretofore done the work. This gives the Wilton Co. a monopoly of the theatrical work of the city. The proprietor is Alf. T. Wilton, manager of the Park and Lothrop's theatres.

NEW BEDFORD.—THEATRE (William B. Cross, manager): Eight Bells was presented to a topheavy house Aug. 29. The bicycle riding of the Martelles was the feature of the performance. The Byrne troupe of acrobats also won favor. A Bell Boy was unsuccessful in his efforts to amuse a small audience 31. Blue Jeans did light business 1. Corse Payton's Comedy co., headed by J. Frank Burke and Florence Hamilton, opened for two weeks 3 to capacity. Repertoire for first week: The Prodigal Daughter, The Parisian Princess, Aristocracy, The Two Orphans, My Kentucky Home, Two Nights in Rome, The Silver Lining, Is Marriage a Failure, and The Law of the Land. Specialties by the Ryford Sisters, Maud Phelps, Homer Mulaney, and Harry Mantell.

FITCHBURG.—CUMINGS' THEATRE (Edgar La Nyon, manager): The Limited Mail opened this house 3 to fair business. Peck's Bad Boy 4; small audience. A Hole in the Ground 5; fair audience; performance satisfactory. Faust 10. A Milk White Flag 11.—WHITNEY OPERA HOUSE (Spinney and Oldfield, managers): The Red Cat Aug. 31 drew poorly. Castle Square Stock co. 10-15.—WHALOM PARK: The Grand Duchess was sung by the Whalom Opera co. 27-1 and drew the largest audiences of the season. Production was beautifully staged. The Chimes of Normandy will close the season at this resort 3-8.—ITEM: Katherine Power and Thomas Callahan closed their season with the Whalom Opera co. 1 and were well remembered with flowers.

LYNN.—THEATRE (Dodge and Harrison, managers): At the White Horse Tavern Aug. 30. A Milk White Flag 31; performance and attendance satisfactory. Eight Bells pleased good business 1. Frankie Carpenter co. opened 3 for a week to good business. Repertoire: The Garrison Girl, My Friend from India, '49, Poverty Corners, The Sunshine of Dover Locks, The Maid of the Mill, An American Princess, and The Girl Detective. Phelan Stock co. 10-15.—WATSON'S OPERA HOUSE (George A. Clark, resident manager): The Queen of Chinatown 30-1 pleased crowded houses. Finnigan's Ball 3-5 drew well; satisfactory performances. Edward Harrigan 6-8. Hogan's Alley 10-12.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Season opened 3 to a liberal audience that was pleased with A Milk White Flag. At the White Horse Tavern 4; large and delighted audience. A Bell Boy 5; fair house. Eight Bells 7, 8. Shiller Stock co. 10-15.—MUSIC HALL (W. H. Emery, manager): Edward Harrigan in Old Lavender 3-5; good house. Finnigan's Ball 6-8. The Limited Mail 10-12.—ITEM: Marion Manola and her co. have been rehearsing Friend Fritz at the Savoy Theatre here.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): A Milk White Flag was presented by a good co. to fair business Aug. 30. Little Chip and the Fanchonetti Sisters made hits in specialties. Blue Jeans was fairly played to light house 31. The Cook-Church Stock co. opened a fortnight's engagement in A Soldier of the Empire and The White Squadron to large and pleased audiences 3. Pleasing specialties were introduced by Ruby Erwood, W. F. Crockett, and Master Newton. Frankie Carpenter co. 17-22.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Amy Lee in The Red Cat Aug. 30; excellent performance; small house. Edward Harrigan in Old Lavender 1; fair business. Eight Bells pleased big houses 3. A Milk White Flag 4; good co.; poor business. Hennessy Leroyle in Other People's Money 5; small but pleased audience. The Limited Mail 6, 7. Hearts of Oak 8. Roland Reed 10. Finnigan's Ball 11. Marion Manola 13. Human Hearts 14. The Christian 15.

WALTHAM.—PARK THEATRE (W. R. Hill, manager): Eight Bells Aug. 31; first-class performance to large house. Shea-McAuliffe co. opened for a week 3 in The Man-o'-War's Man to big business; co. were well received. Repertoire for rest of week: Southern Chimes, Under Sealed Orders, The Electrician, The Fugitive, All for Gold, and The Great Diamond Robbery. Peck's Bad Boy 12. Old Lavender 13. Harcourt Comedy co. 17-22. Davy Crockett 24.

HOLYOKE.—OPERA HOUSE (R. L. Potter, manager): Morrison's Faust 3; large audience. Cowslip Farm 6; fair business; satisfactory performance. Miss Hobbs 8. A Brass Monkey 12. The Limited Mail 14. A Tin Soldier 15.—EMPIRE (T. F. Murray, manager): Two Little Vagrants 6-8 opened to full house. Human Hearts 10-12. The Wolves of New York 14-16.

GLOUCESTER.—UNION HILL THEATRE (Lothrop and Tolman, managers): This new theatre will open 7 with Other People's Money. Jere McAuliffe 10-15. The Christian 17. A Tin Soldier 18. Where is Cobb 19. Our New Minister 21. Herald Square Comedy co. 24-29.

CHELSEA.—ACADEMY OF MUSIC (Jones and Reniger, managers): Blue Jeans to large and pleased house 3. Peck's Bad Boy 6; bad weather; light business. A Bell Boy 8. Finnegan's Ball 10. Hogan's Alley 12. Eight Bells 15. Bennett and Moulton co. 17-22.

MALDEN.—AUDITORIUM (George D. Campbell, manager): Neil Burgess in The County Fair opened the local season Aug. 31 to $1,486. At the White Horse Tavern 8. A Milk White Flag 12. Faust 14. What Happened to Jones 18. Our New Minister 22.

MARLBORO.—THEATRE (F. W. Riley, manager): Devil's Auction Aug. 28; first-class performance; good business. A Bell Boy 3; good house; lively performance. Cowslip Farm 8. Human Hearts 13.

QUINCY.—MUSIC HALL (D. King, manager): Wales Pageant opened Music Hall 5 for a hospital benefit; performance excellent; house fair. Wales Pageant 6, 7. Peck's Bad Boy 14. Hogan's Alley 20.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice E. Callahan, manager): A Bunch of Keys 3; good business. Miss Hobbs 4. Snow and Heron Stock co. 10-15.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): A Wise Guy will open the local season 13, 14. Thomas E. Shea 17-22.

GREAT BARRINGTON.—TOWN HALL (Maurice E. Callahan, manager): A Bunch of Keys 4; good business. Castle Square Stock co. 24-29.

PLYMOUTH.—DAVIS OPERA HOUSE (A. H. Perry, manager): A Bell Boy 1; excellent business.

MICHIGAN.

COLDWATER.—TIBBITS' OPERA HOUSE (John T. Jackson, manager): Uncle Josh Spruceby turned people away Aug. 22. The Dairy Farm drew big business 28 and proved one of the best attractions of the class ever seen here. Hi Henry's Minstrels to almost capacity 3. The Christian 7 will open the regular season.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, manager): Quo Vadis Aug. 29; disappointed a good house. Down Mobile 3; fine production; good house. White's Faust 20.—CITY OPERA HOUSE (John Wilhelm, manager): Grimes' Cellar Door 3 pleased a good house. Finnigan's 400 14.

JACKSON.—ATHENAEUM (H. J. Porter, manager): The Dairy Farm Aug. 29; moderate business; deserved better patronage. Uncle Josh Spruceby 1; good houses. Huntley Jackson co. opened for a week 3 to large house. West's Minstrels 10. Martin's U. T. C. 12.

BENTON HARBOR.—BELL OPERA HOUSE (Bell and Mills, managers): Mahoney's Wedding Day Aug. 29; good house; poor performance. Midnight in Chinatown 1; medium house; good cast and parts well taken. Finnigan's 400 3; good house; audience pleased. A Stranger in New York 10.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Davidson Stock co. opened their season here 3 in Darkest Russia; packed house; co. strong. Repertoire: Darkest Russia, The Mystery of Blarney Castle, Dangers of a Great City, She Couldn't Marry Three, and A Bachelor's Housekeeper.

HOUGHTON.—ARMORY OPERA HOUSE (C. V. Hendrickson, manager): A Breezy Time pleased a large audience Aug. 27. The Night Before Christmas did fair business 31; performance satisfactory. Whose Baby Are You 4. A Black Sheep 6. Gorton's Minstrels 14.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Uncle Josh Spruceby Aug. 30; crowded house; audience pleased. Ed F. Davis' Ten Nights in a Bar Room 3; packed house. Regular season will open with A Stranger in New York 11. West's Minstrels 12.

PETOSKEY.—GRAND OPERA HOUSE (G. M. Harwood, manager): Alba Heywood co. 1; fair house; good entertainment. Down Mobile 4; good house; good performance. Grimes' Cellar Door 6. Ole Olson 12. Finnigan's 400 15.

FLINT.—STONE'S OPERA HOUSE (H. A. Stone, manager): Bon Ton Stock co. pleased good houses 3-8 in The Mystery of Craigsmere, The Census Taker, Grit or True as Steel, The Will of Iron, and vaudeville. Si Plunkard 12.

HILLSDALE.—UNDERWOOD'S OPERA HOUSE (L. H. Frensdorf, manager): A Woman in the Case Aug. 30; small house; performance good. Hi Henry's Minstrels 4; crowded house; pleasing performance. Quo Vadis 13.

OWOSSO.—SALISBURY'S OPERA HOUSE (C. E. Salisbury, manager): Ole Olson 4 to good and pleased house. A Breezy Time 6 canceled. Hi Henry's Minstrels 7. Lillian Lyons Stock co. 10-15. White's Faust 19. The Ivy Leaf 22. John Griffith 27.

ANN ARBOR.—ATHENS THEATRE (Dean Seabolt, manager): Pusey and St. John in A Run on the Bank opened for two nights 5; good business.—ITEM: Manager Seabolt has recovered from his recent illness.

SAULT STE. MARIE.—SOO OPERA HOUSE (Harry Booker, manager): The Night Before Christmas Aug. 28; good business; performance good. Down Mobile 7. Gorton's Minstrels 10. Ole Olson 15. Finnigan's 400 19.

GRAND RAPIDS.—GRAND (O. Stair, manager): A Young Wife did a splendid business Aug. 30-1. Frank Tannehill and a fairly good co. were well received. For Her Sake was presented 2-5 before large audiences. The Fast Mail 6-8.

MARQUETTE.—OPERA HOUSE (E. S. Blee, manager): The Night Before Christmas Aug. 29; fair business; performance good. A Black Sheep 4. Gorton's Minstrels 11. Ole Olson 22. My Friend from India 25.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Bon Ton Stock co. will open the local season 10 in Craigmere. Robert B. Mantell 22. Harry Shannon co. 24-29 (fair week).

CALUMET.—THEATRE (John D. Cuddihy, manager): The Night Before Christmas 1; fair business; performance good. Whose Baby Are You 3; pleased a fair audience.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, manager): Murray and Mack in Finnigan's 400 Aug. 31; good business. Hogan's Alley 13. Walker Whiteside 21.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): A Woman in the Case Aug. 29; small and fairly pleased house. Uncle Josh Spruceby 31; large and pleased audience.

BAY CITY.—WOOD'S OPERA HOUSE (F. P. Walter, manager): A Breezy Time Aug. 31 and Ole Oleson 1; fair business. Wilbur Opera co. opened for a week 3 to big house; competent co.

LANSING.—BAIRD'S OPERA HOUSE (Fred J. Williams, manager): A Woman in the Case Aug. 28; fair business. A Young Wife deserved better patronage 29. Si Plunkard 13. The Ivy Leaf 14.

MUSKEGON.—OPERA HOUSE (Cayan and McGraft, managers): Si Plunkard 3 pleased crowded house. Ole Oleson 7. Marks Brothers' co. 10-22. Wilbur Opera co. 24-29.

CRYSTAL FALLS.—OPERA HOUSE (A. Lustfield, manager): A Breezy Time 1 to S. R. O.; audience pleased. Down Mobile 10.

YPSILANTI.—OPERA HOUSE (A. W. Seech, lessee and manager): Benedict's Quo Vadis 4; fair business. A Run on the Bank 7. Martin's U. T. C. 10.

MINNESOTA.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): Whitney and Knowles' Quo Vadis Aug. 29 opened the season to S. R. O.; excellent production. King of the Opium Ring to good business 30. A Wise Woman 1; fair business. Sporting Life 6. Two Merry Tramps 10.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch Brothers, managers): A Texas Steer Aug. 30; large house; excellent co. King of the Opium Ring 6. A Wise Guy 14. Gorton's Minstrels 22. The Hottest Coon in Dixie 25.

WASECA.—WARD'S OPERA HOUSE (E. W. Ward, manager): Season opened with Uncle Josh Spruceby 4; big business. Little Trixie 7. Fabio Romani 10.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): Andrews Opera co. opened the local season Aug. 29; good business and performance. Two Merry Tramps 10. Sporting Life 20.

ALBERT LEA.—OPERA HOUSE (W. F. Gage, manager): Andrews Opera co. in Carmen Aug. 31; fair performance; large house. Sporting Life 7.

MISSISSIPPI.

GREENVILLE.—GRAND OPERA HOUSE (H. E. March, manager): The Rev. Dick, a farce-comedy by Ida C. Ward, of this place, was presented Aug. 30 to a large house for the benefit of Sommer's Band. The cast was made up of the cleverest local amateurs. Robert Fost, in the title-role, proved himself to be a delightful comedian. Camp Wheeler, Lawrence Bass, and F. L. Moyse were all clever. Estelle Wilzinski made her debut in the leading female role, and was winsome and attractive. Ida and Minnie Ward also made hits. Manager March caught the house in his specialties. Regular season will open 30 with Richards and Pringle's Minstrels.—ITEMS: Manager March has just received from Marcia Van Dresser a large photograph of herself, to be hung in the lobby of the new theatre here. Miss Van Dresser visited Greenville several times before she went on the stage, and is much admired here.

COLUMBUS.—O'NEILL THEATRE (William P. Mahon, manager): Dark.

MISSOURI.

FULTON.—GRAND OPERA HOUSE (Bolton and Randolph, managers): Season will open 24 with the Fane-Farrell co.—ITEM: Griswold's U. T. C. will appear here under canvas 10.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, managers): The Hottest Coon in Dixie Aug. 30; large house; audience pleased.

MOBERLY.—HEGARTY'S OPERA HOUSE (P. Halloran, manager): Dark.

MONTANA.

LIVINGSTON.—HEFFERLIN OPERA HOUSE (C. S. Hefferlin, manager): Season opened Aug. 15 with The Idol's Eye by the Boston Lyric Opera co.; large and pleased audience. Beach and Bowers' Minstrels 27; good house and performance. A Texas Steer 6. King of the Opium Ring 10. For Her Sake 14. A Wise Guy 22. Gorton's Minstrels 29.

HELENA.—MING'S OPERA HOUSE (E. T. Wilson, manager): Boston Lyric Opera co. Aug. 27; performance good; fair house. Beach and Bowers' Minstrels 29; big house; good performance. A Texas Steer 11. A Hindoo Hoodoo 15. King of the Opium Ring 17. A Black Sheep 19. A Wise Guy 25.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager): Beach and Bowers' Minstrels Aug. 28; fair house, good co. A Texas Steer 5. King of the Opium Ring 11. A Black Sheep 14.

NEBRASKA.

LINCOLN.—THE OLIVER (Crawford and Zehrung, managers): A Wise Guy 3-5. Clever skit and clever co. A Hot Old Time 6-8. A Day and a Night 13. A Night in Town 14. Chauncey Olcott 20. Mathews and Bulger 22.—THE FUNKE (Crawford and Zehrung, managers): The Hottest Coon in Dixie 14, 15. Vanity Fair 21. Railroad Jack 25, 26. Finnigan's Ball 28, 29.—ITEMS: This is Nebraska State fair week. Paine's Conquest of the Philippines is at the M Street park.

FREMONT.—LOVE'S THEATRE (Para Love, manager): Barlow's Minstrels to good business 3; excellent performance. M. D. Weston, Frank McNish, and Harry Reed all made hits. Finnigan's Ball 24. Railroad Jack 27.

ALLIANCE.—PHELAN OPERA HOUSE (F. M. Broome, manager): Boshner-Settle co. Aug. 27-31 in Faust, Casey's 400, Because She Loved Him, The Three Pats, and Damon and Pythias; performances poor; houses small. Della Pringle co. 26-28.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): That Man Aug. 31; fair business and performance. Brown's in Town 6. Barlow's Minstrels 7. The Prince of the World 18.

NEBRASKA CITY.—THE OVERLAND (Charles Payne, manager): Black Crook, Jr., Aug. 31; fair house and performance. A Hot Old Time 5. A Wise Guy 8. Richards and Pringle's Minstrels 10.

FALLS CITY.—GEHLING THEATRE (John P. Gehling, manager): Season will open 11 with Richards and Pringle's Minstrels.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): That Man 1; small house, pleased audience.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (C. W. Harrington, manager): A Hole in the Ground (ushers' benefit) Aug. 30; large house. Devil's Auction 31; fair house. A Milk White Flag 1, and Other People's Money 3, had small business. The Limited Mail 4, 5 pleased good houses. At the White Horse Tavern 7. What Happened to Jones 8. Eight Bells 11. Old Lavender 12. The Christian 14.—PARK THEATRE (Ormsby A. Court, manager): Bennett and Moulton co. opened for a week 3 to S. R. O.; good performance. Sawtelle Dramatic co. 10-15.

NASHUA.—THEATRE (A. H. Davis, manager): Devil's Auction Aug. 29; good performance; fair house. At the White Horse Tavern pleased small house 30. Peck's Bad Boy to fair receipts 3. A Bell Boy amused a fair house 4. A Milk White Flag 5; good co.; fair receipts. What Happened to Jones 7. Eight Bells 10.

LACONIA.—MOULTON OPERA HOUSE (J. M. Cottrell, manager): Hennessey Leroyle in Other People's Money 4; first-class performance; fair house. What Happened to Jones 10. Hearts of Oak 17. Davy Crockett 27.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): A Hole in the Ground pleased a good house 3. A Milk White Flag 6. At the White Horse Tavern 10. The Christian 13. Hearts of Oak 26. Confusion 29.

DOVER.—CITY OPERA HOUSE (Charles E. King, manager): Regular season opened 3 with the Sawtelle Dramatic co., being the attraction for a week.

CLAREMONT.—OPERA HOUSE (H. L. Eaton, manager): Season opened 1 with Hennessey Leroyle in Other People's Money; good performance; light house (hot weather). Morrison's Faust 26.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (A. Simonds, manager): Eugenie Blair Aug. 31 in A Lady of Quality; large audience; pleasing performance. A Trip to Chinatown 1 delighted a large house. Robert B. Mantell produced his new play, A Free Lance 3 to a large audience. The play was liked very much, and gives Mr. Mantell some excellent opportunities which he takes full advantage of. With one or two exceptions the co. is equal to requirements. Kellar 4; pleasing performance; fair business. Next Door 13. Royal Lilliputians 15. King Dramatic co. 17-22.—ITEM: Manager Simonds is spending a few days at New Bedford, Mass., where his family have been summering.

ELIZABETH.—JACOBS THEATRE (George W. Jacobs, manager): The Bowery After Dark Aug. 31; first class performance; good house. Flo Irwin in Miss Kidder 1; house fair; audience pleased. The Man-o'-War's Man 3 pleased well-filled house. The Irish Pawnbrokers 5; fair business. The Red Cat 6. The Queen of Chinatown 8. Caught in the Web 12. Alvin Joslin 14. A Female Drummer 15.—LYCEUM THEATRE (W. M. Drake, manager): A Trip to Chinatown 30; big business, co. excellent. Harry Gilfoil, Clayton Kennedy, and Mabel Montgomery made hits. The Span of Life 3; big business. A Forlorn Hope 4; poor business; co. poor. A Rabbit's Foot 8. Davy Crockett 13. Next Door 15.

PATERSON.—COLUMBIA THEATRE (Ben Leavitt, manager): An American Gentleman 3-5 pleased fair-sized audience. William Bonelli and Rose Stahl, in the leading roles, made good impressions. Cupid Outwits Adam had its initial performances 6-8 to fair business; co. good, but comedy failed to please. The Queen of Chinatown 10-12. Caught in the Web 13-15.—OPERA HOUSE (John J. Goetchus, manager): Waite's Comedy co. in Dr. Bill, Just Before Dawn, A Celebrated Case, The Great I Am, Pygmalion and Galatea, The Man from the South, and In Sunny Tennessee 3-8 to good houses. The Prisoner of Zenda 10-12. Miss Hobbs 13-15.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, manager): A Rabbit's Foot 3-5. The play is lacking in merit, and the specialties are commonplace. Davy Crockett's 6-8 was received by satisfied audiences; co. good, and scenic effects excellent. Reaping the Whirlwind 10-12.

BRIDGETON.—MOORE'S OPERA HOUSE (W. J. Moore, manager): The Bowery After Dark Aug. 27; fair house; good performance. Way Down East 29; good house; good performance. Next Door 8. Kellar 11. Washburn's Minstrels 15. The Span of Life 18.

CAMDEN.—THEATRE (Taylor and Thompson, managers): This house, formerly the Dewey Theatre, opened most auspiciously Aug. 30 with A Romance of Coon Hollow to big business. Davy Crockett 3-5. A Tin Soldier 6-8.

RED BANK.—OPERA HOUSE (C. E. Niemann, manager): Morrison's Faust Aug. 30; good business; fine attraction. The Span of Life 5; good performance; good house. A Rabbit's Foot 6. Next Door 12.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): The Man-o'-War's Man Aug. 31; good business and performance. The Dainty Duchess co. 15.

NEW YORK.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, manager): The Snow and Heron Stock co. concluded a successful four nights' engagement Aug. 30; people stood at each performance. Mortimer Snow is a versatile actor, and Edward J. Heron a clever comedian. Andrew Robson, in The Royal Box, was warmly received 31. Mable Wright, as Celia Pryce, scored a hit with the star. Tennessee's Pardner was presented by a good co. 1. At the White Horse Tavern 3 proved unsatisfactory; the best work was done by John Fenton, as Walter Hinzelmann. A Hot Old Time to a topheavy house 5. Way Down East 8. Corse Payton Stock co. 10-15. Bennett and Moulton co. 17-22.—ITEMS: The Schenectady Conservatory of Music opened its doors 1. Adolf Dahm-Petersen, of New York, is at the head of the institution as vocal teacher, assisted by Charles Ehrike, of Albany, teacher of violin; Cora Belle Mattison, of Boston, pianist, and Gertrude Bushnell Moody, formerly of Montreal, teacher of guitar and mandolin.—The Flood Brothers, who are with Corse Payton's Stock co., are natives of this city.

RONDOUT.—LISCOMB'S OPERA HOUSE (George C. Liscomb, manager): Schaf-Morris Stock co. 3-8. Plays presented first half of week: The Devil's Mine, The Smugglers, Hounded by Law, and The Brand of Cain; creditable performances; large business. Specialties by Charles E. Schaf, Frank L. Frayne, Nick Parker, and Maud Brookman.—ITEM: During a duel scene in The Smugglers at Liscomb's Opera House, Jerome Anthony, who played Bill Hicks, was severely cut in the abdomen. Dr. Gates was summoned, and found that the bowie knife used by Anthony's opponent had penetrated the abdomen and missed an artery by an eighth of an inch. Anthony was about in ten minutes and resumed his part.

ONEONTA.—NEW THEATRE (F. W. Lloyd, manager): Aubrey Dramatic co. closed a week's engagement to fair business 1. Plays presented: The Land of the Living, The Two Orphans, We Uns of Tennessee, The Red, White and Blue, Sapho, Carmen, and Lost in New York. Regular season opened 3 with Tennessee's Pardner to capacity; performance excellent; Jane Corcoran, Fanny Curtis, James M. Brophy, and Walter Ryder deserve mention. Kennedy's Players 10-15. Gertrude Coghlan 19. A Hole in the Ground 25.—ITEM: W. D. Fitzgerald, who has been spending the Summer here, left to join the Snow and Heron Stock co. as advance agent.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Bennet and Moulton co., for last half of their engagement played The Pay Train Aug. 30, The Pride of Kerry 31, and A Little Pauper and All for Gold 1; large and pleased audiences. My Friend from India (return) 4 to a houseful of delighted patrons. A Hot Old Time 8. Alma Chester co. 10-15. A Brass Monkey 17. Way Down East 18. Gertrude Coghlan 20. What Happened to Jones 21. Man's Enemy 22.—BROADWAY THEATRE (George L. Corliss, manager): Dark.

SYRACUSE.—WIETING OPERA HOUSE (M. Reis, lessee; J. L. Kerr, manager): Richard Golden in Old Jed Prouty amused a fair sized house 3. Belle Archer 7, 8. The Girl from Maxim's 12. Roland Reed 15.—BASTABLE THEATRE (S. S. Shubert, manager): The Evil Eye pleased good sized houses 30-1. Across the Pacific stirred large upper houses 3-5. Because She Loved Him So 6-8. Tennessee's Pardner 10-12. An American Gentleman 13-15.—ITEM: At the Valley Theatre moving pictures of the Passion Play are drawing well.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident manager): Because She Loved Him So was the opening attraction 3-5. Across the Pacific 6-8; large houses; scenery elaborate. An American Gentleman 10-12. Tennessee's Pardner 13-15.—LYCEUM THEATRE (A. E. Wolff, manager): Arthur Dunn, as Flipper, in A Runaway Girl 3-5 was easily the star of the cast; rest of co. good; large houses. Very Little Faust pleased good audiences 6-8.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, manager): Tennessee's Pardner Aug. 31 pleased a good audience. A Hot Old Time 3; good business; satisfactory performance. The Prisoner of Zenda 13.—OPERA HOUSE (F. E. Proyn, manager): The Alma Chester co. opened for a week 3 to S. R. O. Plays: Hoodman Blind, The Diamond Breaker, The O'Mally's of Ballreeny, Beacon Lights, The Lady of Lyons, A Celestial Maiden, and Little Lord Fauntleroy; clever specialties.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager): The Christian Aug. 30; good house. A Runaway Girl opened its season 1 to good business. Arthur Dunn is funny as Flipper, and the rest of the cast is competent. Old Si Stebbins 3; good houses. Side Tracked 5; fair house. Frank Daniels 11.—TIVOLI THEATRE (E. L. Bryant, manager): Dark.—ITEMS: E. W. Krackowizer left 2 to assume the management of Harry Corson Clarke.

JOHNSTOWN.—GRAND OPERA HOUSE (A. L. Covell, manager): My Friend from India 1; small audience; excellent performance. Roe-Fenberg co. opened for a week with Knobs o' Tennessee to S. R. O.; co. first-class. Joseph L. Roe and Sam C. Reeves deserve especial mention.—ITEM: The rustic theatre at Sacandaga Park closed 1 for the season. The theatre has been under the management of Charles H. Ball, of this city, who reports a successful season.

TROY.—RAND'S OPERA HOUSE (Martin and Halligan, managers): Flo Irwin and a good co. in Miss Kidder pleased a fair audience Aug. 30. Hearts of Oak 31; good house. The Red Cat 4, 5; fair houses. A Forlorn Hope 8. The Prisoner of Zenda 12. A Brass Monkey 14.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Corse Payton's Stock co., second week 3-8, drew well. A Lion's Heart 10-12. Way Down East 13-15.

ONEIDA.—MUNROE OPERA HOUSE (Smith and Preston, managers): Season opened Aug. 30 with Side Tracked; fair house; good performance; specialties by Lavine and Alma and Harry Lyons deserve special mention. Johnny on the Spot opened the season here 5 to fair business; performance fair. Marks Brothers' co. 10-15. A Night in Chinatown 20. Dr. Jekyll and Mr. Hyde 25.

OSWEGO.—RICHARDSON THEATRE (J. L. Heslacher, manager): Regular season opened 3 with Town Topics, pleasing a fair house. Richard Golden drew light house 4 in Old Jed Prouty, but pleased. Johnny on the Spot 8. A Young Wife 11. Belle Archer 12. Because She Loved Him So 13. At the White Horse Tavern 14. A Hole in the Ground 17. The Prisoner of Zenda 19. Miss Hobbs 20.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): My Friend from India Aug. 31 pleased a fair audience. A Hot Old Time 4; excellent performance; owing to warm weather audience was not large. Way Down East 7. A Night in Chinatown 14. Alma Chester co. 17-22.—ITEM: Work on the new Darling Theatre is progressing rapidly, and the house is expected to be open about Oct. 10.

PLATTSBURGH.—THEATRE (M. H. Farrell, manager): The Royal Box to pleased audience 1. Andrew Robson received several curtain calls. Gorton's Minstrels 4 pleased good business. Daniel R. Ryan co. in A Celebrated Case, The Three Musketeers, O'Brien the Contractor, A Soldier of the Empire, A Midnight Marriage, The Village Blacksmith, and The Fatal Wedding 10-15.

FISHKILL-ON-HUDSON.—ACADEMY OF MUSIC (George Peattie, manager): Belle Archer, in Jess of the Bar Z, 5; fair house; it was the first performance of the play. Schaf and Morris co. 10-15 in The Devil's Mine, The Smugglers, Mistic Mountain, The Brand of Cain, Hounded by the Law, The Pulse of New York, and My Old New Hampshire Home.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): The Spooners in A Soldier of the Empire, Margery Daw, Little Daniel, The Little Witch, A Wife's Peril, The Two Orphans, and The Phoenix had record-breaking business Aug. 27-1; excellent performances. The Aubrey Stock co. opened for a week 3 in The Land of the Living, and pleased. King Dramatic co. 10-15.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (M. Kane, lessee; G. W. Herbert, manager): Kennedy Players closed a successful week ending 1. Plays presented first half of week: Rip Van Winkle, The Man, East Lynne, A Bad Boy, and Sapho. A Hot Time Reception drew well and pleased 3. Old Si Stebbins drew moderately 5. Side Tracked 7. Aubrey Stock co. 15.

COHOES.—NEW OPERA HOUSE (E. C. Game,

...Aug. 30; ... 1, good and satisfied ... 3; good and pleased audi... 6. A Hot Old Time 7. A ... Moulton co. 10-15. The ...

...BRAHAM'S BLECKER HALL (H. ... Manager): Across the Pacific Aug. 30-1 to ... business. Harry Clay Blaney won ... laugh; Robert Gaillard, the leading ... strong support. Under the City Lamps 3-5; ... business. A Bunch of Keys 6-8.

BATAVIA. NEW BELLINGER OPERA HOUSE (F. J. Bellinger, manager): Season will open 10 with Because She Loved Him So. Town Topics 12. Kennedy's Players 17-22. ITEM: Hulett, of Troy, has ... a new outfit of scenery for the house. The ... has been enlarged.

JAMESTOWN. SAMUELS' OPERA HOUSE (E. J. Goodwin, manager): At Piney Ridge Aug. 29; good audiences pleased. Kennedy's Players opened for five nights to fair business. Harry Clay Blaney 6. ITEM: S. S. Vail, manager of Samuels' Opera House, has been transferred to Sharon, Pa., to take charge of the Morgan Grand for Mr. Reis.

NORWICH. CLARK OPERA HOUSE (L. E. Bossett, manager): A Night in Chinatown 18. What Happened to Jones 20. ITEMS: Harry P. Ford left 4 to join the La Port Comedy co. at Syracuse.—Several members of C. E. Grant's A Romance of Santa Barbara co. are here, co. having closed at Cortland 4.

POUGHKEEPSIE. COLLINGWOOD OPERA HOUSE (E. E. Sweet, manager): Way Down East 3. Ed L. Fuller's Minstrels booked 4 canceled, and Sapho substituted. A Forlorn Hope 6. A Bunch of Keys 12. Le Voyage en Suisse 13. What Happened to Jones 14. Miss Hobbs 15.

PORTSMOUTH. MUSIC HALL (F. W. Hartford, manager): A Hole in the Ground drew well and pleased fairly Aug. 31. Devil's Auction 1; good house; audience pleased. A Bell Boy 6. Other People's Money 8. Peck's Bad Boy 11. A Milk White Flag 13. Eight Bells 14.

GENEVA. SMITH OPERA HOUSE (F. K. Hardison, manager): Richard Golden 7. Because She Loved Him So 11. Belle Archer 14. The Royal Box 17. The Girl from Maxim's 18. A Hole in the Ground 19. Miss Hobbs 24.

PORT JERVIS. GRAND OPERA HOUSE (W. A. Kadel, manager): Ed Fuller's Minstrels Aug. 27; fair performance; medium business. Joshua Simpkins 3; good performance; business fair. Howe's Moving Pictures 10. A Bunch of Keys 13.

NEWBURGH. ACADEMY OF MUSIC (F. M. Taylor, manager): Sapho 3; fair performance; small house. Way Down East 4 was well received by a crowded house. The Prisoner of Zenda 11. Le Voyage en Suisse 12. Miss Hobbs 14. Elroy Stock co. 17-22.

KINGSTON. OPERA HOUSE (C. V. Du Bois, manager): Way Down East was presented 4; excellent co.; S. R. O. A Bunch of Keys 11.—ITEM: Manager C. D. Carter, of the Academy of Music, has begun the renovation of his theatre.

CANASTOTA. BRUCE OPERA HOUSE (E. J. Preston, manager): Season will open 6 with Johnny on the Spot.—ITEM: Frank Wesley left Sunday for Chicago to join the Grau Opera co.

YONKERS. MUSIC HALL (William J. Bright, manager): A Bunch of Keys 1; good house; fair performance. Kellar 3; packed house; excellent performance. A Hot Old Time 11.

SHELBURNE. CASINO (O. S. Hathaway, manager): An American Gentleman 6; fair house; audience pleased. Miss Hobbs 13. A Hot Old Time 19.

NIAGARA FALLS. INTERNATIONAL THEATRE (Harris Lundberg, manager): Hogan's Alley 3; packed houses. Uncle Josh Spruceby 6. Old Jed Prouty 8.

AUBURN. CURTIS OPERA HOUSE (E. S. Newton, manager): Side Tracked drew a big house 3. Old Jed Prouty to good business 6. Tennessee's Pardner 8. A Young Wife 10.

CORNING. OPERA HOUSE (H. J. Sternberg, manager): Old Si Stebbins opened the local season 4; fair business. At the White Horse Tavern 18.

OXFORD. CITIZENS' OPERA HOUSE (Harry Tew, manager): Howe's Moving Pictures 7. Ah Foon co. 27.

WELLSVILLE. BALDWIN'S THEATRE (E. C. Rathbone, manager): Old Si Stebbins 6. Nashville Students 10.

GEDDESBURG. OPERA HOUSE (Charles S. Hubbard, manager): Very Little Faust opened the regular season 5; large audience.

ALBION. GRAND OPERA HOUSE (Hinchey and Vary, managers): A Romance of Santa Barbara canceled 4.

ITHACA. LYCEUM (M. M. Gutstadt, manager): Richard Golden, in Old Jed Prouty, to light house 5; performance first-class. Frank Daniels 10.

WATERTOWN. CITY OPERA HOUSE (E. M. Gates, manager): Belle Archer 11. A Hole in the Ground 15.

CANANDAIGUA. GRAND OPERA HOUSE (S. C. McKechnie, manager): Side Tracked Aug. 31 pleased small audience. Town Topics 11.

HUDSON. A Forlorn Hope 7. Blue Jeans 12. A Lion's Heart 14. What Happened to Jones 15. Way Down East 19. A Hot Old Time 25. Next Door 27.

TICONDEROGA. UNION OPERA HOUSE (P. W. Barry, manager): What Happened to Jones 17.

NORTH CAROLINA.

RALEIGH. ACADEMY OF MUSIC (R. C. Rivers, manager): Al. G. Field's Minstrels to S. R. O. 5.—ITEM: Manager Rivers has made many improvements in the Academy.

GREENSBORO. ACADEMY OF MUSIC (McAdoo Brothers, managers): Al. G. Field's Minstrels 12.

NORTH DAKOTA.

GRAND FORKS. METROPOLITAN THEATRE (C. F. Walker, manager): A Texas Steer attracted good house and pleased Aug. 29. King of the Opium Ring 5. A Hindoo Hoodoo 7. McEwan, hypnotist, 10-12. A Wise Guy 13.—ITEM: The City Orchestra, under the leadership of Professor Sohm, began a year's engagement at the Metropolitan 29.

FARGO. OPERA HOUSE (C. P. Walker, manager): A Texas Steer Aug. 31; good presentation; fair audience. McEwen, hypnotist, 3-5. King of the Opium Ring 7. A Hindoo Hoodoo 8. A Black Sheep 11. A Wise Guy 15. Quo Vadis 19. Royal Marine Band 20. Gorton's Minstrels 24. Whose Baby Are You 28.

GRAFTON. GRAND OPERA HOUSE (W. W. Robertson, manager): Bittner Theatre co. Aug. 27-29; performances well received. Mrs. Bittner was formerly Ella Scott, of this city, and was greeted cordially by her friends.

WARRETON. OPERA HOUSE (R. W. Beatty, manager): A Hindoo Hoodoo 4; large and pleased audience. Uncle Josh Spruceby 10. Whose Baby Are You 22. A Breezy Time 24.

JAMESTOWN. OPERA HOUSE (H. P. Smart, manager): For Her Sake 8.

OHIO.

TOLEDO. VALENTINE THEATRE (L. M. Bode, manager; Otto Klives, business-manager): Primrose and Dockstader's Minstrels to good house Aug. 31; performance satisfactory.—LYCEUM THEATRE (Frank Burt, manager): Sis Hopkins packed the house for ten performances 2-8. Sis is the whole show herself this year, as the support is below the average.—BURT'S THEATRE (Frank Burt, manager): A Guilty Mother to slim business 2-5.

C. M. EDSON.

URBANA. MARKET SQUARE THEATRE (Frank McAdams, manager): The Egyptian of Pompeii failed to appear 5. A Guilty Mother 8 canceled. The Minister Extraordinary 11.

WILLIAM H. McGOWN.

DAYTON. PARK THEATRE (Harry E. Feicht, manager): The Heart of Chicago to overflowing houses Aug. 30-1. The Game Keeper 3-5. Uncle Josh Spruceby 6-8.

J. W. WEIDNER.

SPRINGFIELD. GRAND OPERA HOUSE (E. B. Fditz, manager): The Three Musketeers 1; well-balanced co.; fair business. The Egyptian of Pompeii 5 canceled. A Star Boarder 7. McCarthy's Mishaps 8.—BLACK'S OPERA HOUSE (Charles P. Brunner, manager): The Heart of Chicago 3; good houses; audience pleased. Uncle Josh Spruceby 7 pleased a large audience. The Gamekeeper 8. The World 11. A Child of Fortune 15.

WARREN. OPERA HOUSE (Elliott and Geiger, managers): Tommy Shearer co. opened for a week 3 to crowded houses; excellent performances. Repertoire: The Roaring Creek Swindle, A Romance of Kentucky, The Girl from Porto Rico, The Victorian Cross, Mother and Son and In the Heart of the Rockies. A Trip to Tramptown 10. A Rag Time Reception 15. Robert Downing 18. Henrietta Crosman 19.

SALEM. GRAND OPERA HOUSE (Charles E. Hodgson, manager): Season opened Aug. 15 with Al. G. Field's No. 2 Minstrels; poor performance; large house. Black Sheep 23; good house and performance. The Smuggler Girls 4; good house. Under the Dome, Rag Time Reception 8. Carmen [illegible]. ITEM: Manager Holton [illegible] management of the Lectonia and [illegible]

[illegible] OPERA HOUSE (Brotherton and [illegible] and Dockstader's Minstrels to [illegible] audience Aug. 30; [illegible] to Tramptown 11. Because She Loved Him So 19.—SMITH'S OPERA HOUSE (James L. Smith, manager): Uncle Josh Spruceby 1; S. R. O.; pleased audience. Hogan's Alley 4; small house; performance fair.

LOWESTOWN. OPERA HOUSE (Eugene Rook, manager): Stetson's U. T. C. 3 to good business. Who is Who 5 filled the house comfortably. Charles A. Loder and John McMahon made hits, and the rest of the co. was excellent. The Tide of Life 8.—ITEM: Mrs. Eugene Rook left Thursday for Southern California, where she will spend the Winter.

LIMA. FAIROT OPERA HOUSE (H. G. Hyde, manager): At Piney Ridge delighted a large house Aug. 31. West's Minstrels pleased a fair audience 1. Uncle Josh Spruceby to good business 3. Royal Marine Band of Italy 8, 9. Manhattan Opera co. 10-12. The House that Jack Built 14. McCarthy's Mishaps 15.

ST. MARYS. WOODWARD THEATRE (Forbing and Eerner, managers): Carner Stock co. 6-8. Robert Downing 13. The Minister Extraordinary 17.

ITEM: William C. Reeve has returned to Washington, D. C., to resume his duties as treasurer of the Grand Opera House. He filled a similar position at Lake Minnewatha this Summer.

PORT A. MIDWAY PARK THEATRE (C. C. Sank, manager): Carner Stock co. in Knobs o' Tennessee to crowded houses 3-5; performances good. This closes the season at the Park, which has been most successful.—OPERA HOUSE (C. C. Sank, manager): The Gamekeeper 6. Manhattan Opera co. 13-15.

MARIETTA. AUDITORIUM (L. M. Luchs, manager): A Stranger in New York Aug. 30; large and pleased audience. The Man from Mexico 13. Rentfrow's Pathfinders 17-22. King Rastus co. 26.—M. O. Seiple, manager: Vogel and Deming's Minstrels 3; S. R. O.; pleasing performance. Stetson's U. T. C. 8. Sapho 12. Who is Who 18. Kellar 20.

DUBOIS. GRAND OPERA HOUSE (Charles E. Perry, manager): At Piney Ridge Aug. 30; good co.; fair house. The Christian 1 pleased a fair house. Uncle Josh Spruceby 4 pleased a good house. Royal Marine Band of Italy 8. Hi Henry's Minstrels 11. The World 12. A Child of Fortune 14. The Man from Mexico 15.

NEW CASTLE. AUDITORIUM (J. B. Rosebraugh, manager): Tim Murphy, assisted by very strong co., in A Bachelor's Romance Aug. 30; large house; audience pleased. The Three Musketeers 3, with Harry Glazier as D'Artagnan; good business. A Star Boarder 6.

WASHINGTON. NEW ARMORY (William R. Lipps, manager): Eusco and Holland's Minstrels 4 pleased a large audience. A Trip to Tramptown 7. The Minister Extraordinary 19. The Rowery After Dark 24. A Poor Relation 26. Manhattan Opera co. 4-6.

FREMONT. OPERA HOUSE (Heim and Haynes, managers). Hogan's Alley 6. Regular season will open Oct. 2, with Baldwin-Melville co.—ITEM: The new electric railroad will begin to operate 8. This will add 10,000 population for Opera House to draw from. All factories are running on full time.

FOSTORIA. ANDES OPERA HOUSE (H. C. Campbell, manager): Uncle Josh Spruceby Aug. 29; S. R. O.; audience pleased. Martin's U. T. C. 5; S. R. O.; pleasing performance. The Convict's Daughter 10.

MARTIN'S FERRY. STAR THEATRE (J. F. Blumenberg, manager): Nashville Students opened the local season 7; good attendance. Stetson's U. T. C. 5; good business and performance. Cosgrove's Faust 8.

BELLEFONTAINE. GRAND OPERA HOUSE (Smith and Whitehill, managers): Harry Glazier, in The Three Musketeers, pleased a fair audience Aug. 31. A Guilty Mother 7. McCarthy's Mishaps 10. Robert Downing 15.

LORAIN. WAGNER'S OPERA HOUSE (Charles Knapp, manager): Uncle Josh Spruceby Aug. 31; good performance; full house. Himmelein's Imperial Stock co. opened for a week 3 to capacity in The Lost Paradise; co. well balanced. Robert Downing 15.

FINDLAY. MARVIN OPERA HOUSE (W. C. Marvin, manager): Uncle Josh Spruceby Aug. 28 drew well and pleased. A Trip to Tramptown pleased a well-filled house 1. Martin's U. T. C. 4; good house; pleased. Hi Henry's Minstrels 10.

CADIZ. OPERA HOUSE (E. M. Brown, manager): Nashville Students opened the local season Aug. 30; S. R. O.; good performance. A Star Boarder 4; good house; co. first class. Frank Davidson 13-15. Stetson's U. T. C. 27.

NEW LEXINGTON. SMITH'S OPERA HOUSE (T. J. Smith, manager): Scott's Minstrels opened the local season Aug. 29; fair audience. Carroll Comedy co. 17-22.

CAMBRIDGE. HAMMOND'S OPERA HOUSE (R. Hammond, manager): Season opened Aug. 30 with Vogel and Deming's Minstrels; large attendance; performance good. A Star Boarder 5.

WAPAKONETA. TIMMERMEISTER'S OPERA HOUSE (Will Timmermeister, manager): The Bairds, hypnotists, opened 3 to crowded house; pleasing performance.

KENTON. DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): The Three Musketeers 3; good performance; medium house. McCarthy's Mishaps 12.

NEW PHILADELPHIA. UNION OPERA HOUSE (George W. Bowers, manager): Nashville Students 3; good house and performance. Who is Who 8. A Lag Time Reception 17.

CANTON. THE GRAND (M. C. Barber, manager): West's Minstrels opened the season Aug. 31; good business. A Trip to Tramptown 5, 6; fair business. Who is Who 7.

EAST LIVERPOOL. GRAND OPERA HOUSE (J. A. Norris manager): A Star Boarder 3 pleased a well-filled house. Vogel and Deming's Minstrels 6. The Tide of Life 7. Himmelein's Ideals 10-15.

DEFIANCE. CITIZENS' OPERA HOUSE (Edward S. Bronson, manager): Hi Henry's Minstrels opened the local season Aug. 30; large and pleased audience. The Belle of Manila 11.

ZANESVILLE. OPERA HOUSE (W. D. Schultz, manager): The Three Musketeers 4 pleased a large audience. The Cherry Pickers 8. Who is Who 12. A Child of Fortune 14. Way Down East 15.

ELYRIA. OPERA HOUSE (H. A. Bykeman, manager): Joe Flynn in Hogan's Alley 5; fair business; co. fair. Tommy Shearer co. 10-15.

TIFFIN. NOBLE'S OPERA HOUSE (C. F. Collins, manager): Uncle Josh Spruceby Aug. 30; big business; audience pleased. Fabio Romani 7.

CHILLICOTHE. GRAND OPERA HOUSE (W. H. Cutter, manager): Martin's U. T. C. 1; S. R. O.; good performance. Uncle Josh Spruceby 12.

AKRON. GRAND OPERA HOUSE (T. K. Albaugh, manager): Who is Who 6. A Trip from Tramptown 8.

GALION. CITY OPERA HOUSE (S. E. Riblet, manager): The Egyptian of Pompeii 1; poor business; co. weak.

NEWARK. OPERA HOUSE (Johnson and Green, managers): A Rag Time Reception 12. The Belle of Manila 22.

HAMILTON. GLOBE OPERA HOUSE (Thomas Smith, manager): Season will open 8, with A Star Boarder. Sapho 29. Way Down East 27.

OKLAHOMA TERRITORY.

SHAWNEE. OPERA HOUSE (Charles Patterson, manager): Curtiss Comedy co. Aug. 27 opened the local season to packed house; excellent co. Repertoire: Northern Lights, After the War, Our Mascot, An Irish Hero, and Jason Jenkins. Re-engaged for 3. Hoyt's Comedy co. 24-29.—ITEM: Jessie Levi, William Hughes and Victor Harrison closed with the Curtiss co. here and return to Ft. Scott, Kan., for a short vacation before returning to co.

EL RENO. OPERA HOUSE (J. H. Warren, manager): Hoyt's Comedy co. Aug. 27-1 in A Man of the People, A Texas Steer, Passion's Slave, In Old Kentucky, The Counterfeiters, That French Woman, and East Lynne; S. R. O.; audiences pleased.

ENID. OPERA HOUSE (R. A. Wald, manager): Dark.

OREGON.

PENDLETON. FRAZER'S OPERA HOUSE (F. J. Moule, manager): Season will open 12 with Russell and Drew's Quo Vadis. Beach and Bower's Minstrels 18. A Hindoo Hoodoo 29. The Brownies in Fairyland 27.

PENNSYLVANIA.

MAHANOY CITY. KAIER'S GRAND OPERA HOUSE (J. J. Quirk, manager): Season will open 6 with Secret Service. The opening has been delayed longer than usual owing to the many improvements.—HERSKER'S OPERA HOUSE (Nathan Appel, manager; E. H. Carpenter, resident manager): The Man o' War's Man drew moderate business 29; the play was well mounted and the characters acceptably portrayed. Sam T. Jack's co. drew a small house 30; poor performance. Lost in Egypt, a spectacular drama of considerable merit, was presented for the first time 31. The audience was small, but seemed to enjoy the bill. U. T. C. attracted representative houses 1. The Flints 3-8 are amusing meagre audiences with hypnotism. Mabel Paige co. 10-12.—ITEMS: The warm weather and rushing too many shows in here has made the season open rather discouragingly.—The threatened strike among the 140,000 miners in the coal regions is fast losing ground and the general outlook points to no strike.—Advance Representative Benny, of the Flints, will join the Pottsville lodge of Elks.—Charles D. Kaier, Jr., will be closely associated with the management of the Grand this season.—Herbert Wilson is paying a visit to old acquaintances in this city.

R. W. SHEETZINGER.

LANCASTER. FULTON OPERA HOUSE (Hecker and Cleim, managers): The Rowery After Dark, calculated to please the most exacting god, was well received by a large house Aug. 31. The Tide of Life 4; fair performance; small audience. Robert E. Mantell, supported by Marie Booth Russell and a good co., in A Free Lance, pleased a fair sized audience 5. Kellar attracted a large house despite the heat 6. Bon Ton Stock co. 10-15. Stetson's U. T. C. 17, 18. A Bell Boy 19. The Little Minister 21. Shooting the Chutes 22.—CONESTOGA PARK THEATRE (A. A. Reist, manager): The final week of the John E. Young Opera co. in Olivette drew very large audiences 3-8. Minnie Jarbeau as Olivette, Ethel Vincent as the Countess, Warwick Gamer as the Duke and John E. Young as Coquelicot were especially clever, and the other parts were satisfactorily assumed by James A. Donnelly, Walter Thompson, Lulu Cosgrove and Charles Stout. The opera season of thirteen weeks was the most successful since the house opened, the weather having been exceptionally favorable this Summer.—ITEMS: The John E. Young Opera co. will take the road from here.—Chris. Burger has reassumed his position as musical director at the Fulton.—Esther Bull acted as leader of the orchestra of the Young Opera co. 3-8.—The exterior of the Fulton has been repainted.

POTTSTOWN. ACADEMY OF MUSIC (Nathan Appell, lessee; John Whiteley, resident manager): The Flints Aug. 27-1 pleased good houses. Stetson's U. T. C. 4; good business; good performances. Frederick Bennett, George Harris and Nick Glynn were clever. Secret Service 5. Frye Stock co. 10-12. The Irish Pawnbrokers 14.—ITEMS: The Pottsville Choral Union of 125 voices, under Professor James Prescott, has started to rehearse The Messiah and will give it early in the season.—George Taylor, local agent for the Prevention of Cruelty to Animals Society, had the Cope's Wild West Show stopped at Orwigsburg on account of the cowboys putting muriatic acid on their horses' hind legs to make them rear.—Several of Professor Flint's subjects escaped from the Academy into the street and he had to go after them 28.—George Slattery, of Tim Murphy's co., is visiting here. Professor Flint gave a supper 25 to twenty-five subjects and the stage hands of the Academy of Music for their services during the week.—James Glenn will join with Professor Flint shortly.—An Ebtedfod was held at Gilberton 3 and prizes ranging from $5 to $50 were awarded.—The Georgia Hypnotist co. stranded in Minersville 1.

ALLENTOWN. LYRIC THEATRE (Mishler and Worman, managers): Season was opened Aug. 31 with Because She Loved Him So. A Child of Fortune had light business 3; play good and co. satisfactory. A Trip to Chinatown, with Harry Gilfoil and Mabel Montgomery in the leading roles, drew fair audience 4; good co. Clayton Kennedy's piano recital proved one of the hits of the evening. Frank Daniels in The Ameer 5 kept a large audience in good humor. Caught in the Web 11. The Red Cat 12. A Female Drummer 13. Royal Lilliputians 14. The Watch on the Rhine 18. Uncle Josh Weathersby Abroad 19, 20.—ACADEMY OF MUSIC (W. F. Worman, manager): Hastings and Wright's co. opened the season with His Better Half 3, 4; performance smooth; business light. Ethel Dyffryn 10-15. A Rabbit's Foot 19, 20.—ITEM: The Academy received a thorough overhauling during the Summer. C. J. Gernert has been appointed treasurer; otherwise there will be no changes in the staff.

BETHLEHEM. GRAND OPERA HOUSE (N. E. Worman, manager; F. E. Shalters, resident manager): Season opened 1 with Because She Loved Him So; large audience. A Trip to Chinatown 3; fair audience, creditable performance. The Man-o'-War's Man 5. Flo Irwin 6. The Irish Pawnbrokers 7. Caught in the Web 8.—ITEMS: Manager Mishler, of Reading, was in town 1, and witnessed the opening attraction, as also did Manager Worman, of Allentown.—The stage workers at the Opera House miss very much one of the best of their associates, Willie Ehret, who was a victim of the deadly wreck on the Philadelphia and Reading Railroad at Hatfield 2.—In reading the line, "Dare to cross this threshold and I'll—" in Because She Loved Him So, Clara Dickey, who takes the character of Gertrude West, spoke it: "Dare to thresh this cross hold and I'll—." The mistake caused some merriment. Miss Dickey repeated the line correctly at once.

EASTON. ABLE OPERA HOUSE (W. K. Detweiler, manager): Frank Daniels in The Ameer 4 was the opening attraction. A Female Drummer 14.—ITEMS: The new decorations to the Able Opera House, by Benvenuti, of New York, are beautiful, and the audience was liberal in its praise of them. Pink is the predominating color, with the ceiling green. The wood work, box and gallery fronts are in cream and gold, having a very pleasing effect. The sounding board is handsomely decorated with eight life-sized figures representing "The Nymphs in the Woods." Manager Detweiler sustained a severe injury to his ankle last week by a hundred pound weight falling upon it. Nevertheless he was taken to the theatre each day so that the building could be completed under his personal supervision. Ballini Pietro, fresco worker, fell from a scaffold in the balcony and was injured in arm and side. He was taken to the City Hospital.

JOHNSTOWN. OPERA HOUSE (J. C. Mishler, manager): A Stranger in New York Aug. 24; good house and performance. Shore Acres 30; fair house; good performance. Hello, Bill 1; fair house and performance. A Tin Soldier 3; poor house and performance. The Rowery After Dark 4; poor house; poor performance. Robert B. Mantell 7. Henrietta Crosman 11. Way Down East 12.—CAMBRIA THEATRE (J. C. Mishler, manager): Somers and Rummel Stock co. closed a poor week's engagement 1. Keystone Dramatic co. 3-5 opened to good house and are giving excellent performances. Plays announced: Under Sealed Orders, The Senator's Daughter, A Soldier of the Empire, Escaped from the Law and In Sight of St. Paul's. The Tide of Life 6. A Child of Fortune 8.

HAZLETON. GRAND OPERA HOUSE (Henry Walser, manager): Mabel Paige and the Southern Stock co. closed a fairly successful engagement 1, presenting the last half of the week The Brand of Cain, The Pearl of Savoy, The Country Girl and The Prisoner of Algiers. Flo Irwin and excellent co. presented Miss Kibbler 4 to fair but enthusiastic audience. A capable co., headed by Harry Gilfoil, produced A Trip to Chinatown 5 in a highly acceptable manner to big house. The specialties of Harry Gilfoil and piano playing of Clayton Kennedy were excellent features. Mabel Montgomery, Robert Hurty and George Shields also deserve mention. King Dramatic co. 10-15. Next Door 18. The Watch on the Rhine 20. The Man from the West 21. The Little Minister 29.

WASHINGTON. LYRIC THEATRE (F. R. Hallam, manager): Vogel and Deming's Minstrels 1; good business; fair performance. The Three Musketeers 5. Little Irene Myers co. 10-15. Henrietta Crosman 18. A Poor Relation 20. Town Topics 22. Kellar 25. Who is Who 26, 27. Metropolitan Stars 29.—ITEMS: Although the evenings continue warm the theatrical business in this city has started in with a rush, the house being well filled at each performance.—Wilbert D. Roberts, of this city, will open his season at Wapakoneta, O., 3. He is accompanied by Henry Wilsen, of this city, and George Protzman, of Pittsburgh. Hypnotism is the special feature of their exhibition. The trio are under the management of George Martin, also of this city.

HARRISBURG. GRAND OPERA HOUSE (N. Appell, manager): Hello, Bill, a revival of A Battle Scarred Hero, was produced before a light house Aug. 30. The co. in the main gave the farce in good style and were heartily applauded. Sam T. Jack's Burlesque co. also met with small business 31, due to hot weather. The living pictures and specialty people were better than ordinary. The Rowery After Dark struck a frost on another hot night and gave a warm show 1. The Wolford-Sheridan co. 3-8 have met with light business at night, but are playing to good matinees. Repertoire: Chispa, Gettysburg, Silver Fortune, Lady Lil, The Devil's Mine, A Soldier of the Empire and Taken from Life. The co. is evenly balanced.

SCRANTON. LYCEUM THEATRE (Burgunder and Reis, lessees; A. J. Duffy, manager): Secret Service 3. Frank Daniels 8.—ACADEMY OF MUSIC (Burgunder and Reis, lessees; H. A. Brown, manager): Elroy Stock co. Aug. 27-1; good business. Repertoire: The Opium Fiend, The School for Scandal, A Parisian Romance, The Queen of Monte Carlo, She Stoops to Conquer and A Spring Chicken. King Dramatic co. 3-8. Katherine Rober 10-15.

YORK. OPERA HOUSE (E. C. Pentz, manager): Season opened Aug. 30 with Eugenie Blair in A Lady of Quality; good audience pleased. A Tin Soldier 31; small audience; performance not satisfactory. Braunig Dramatic co. 3-8 in Credit Lorraine, A Secret Enemy, Friends, Under the City Lamps, A Social Highwayman and Lights and Shadows; fair audiences, considering the heat; performances satisfactory. A Female Drummer 10. Kellar 13.

ALTOONA. ELEVENTH AVENUE OPERA HOUSE (J. C. MISHLER, manager): Shore Acres Aug. 29; large and pleased audience. Keystone Dramatic 30, 31; big business. The Rowery After Dark 3; fair performance and business. A Tin Soldier 4 pleased a large audience. The Tide of Life 5. Robert B. Mantell 6. A Child of Fortune 7. Sapho 8. Henrietta Crosman 10. Way Down East 11. Vogel and Deming's Minstrels 12. A Poor Relation 15.

WILLIAMSPORT. LYCOMING OPERA HOUSE (Fisk and Becker, managers): The Spooners 3-8, first half of week in A Soldier of the Empire, Margery Daw, Uncle Daniel, The Little Witch and A Wife's Peril; large audiences; excellent co.—VALLAMONT PARK (J. A. Brosius, manager): Vallamont Stock co. 3-8 in Dads and Dollars and Hazel Kirke; good business; appreciative audiences. This closes the season, that has been most successful.

ERIE. PARK OPERA HOUSE (M. Reis, manager): Little Irene Myers co. 3, 6 and 8 opened to S. R. O., and business continued good. Repertoire: The Ensign, The White Rat, Little Lord Fauntleroy, The Maid of the Mill, Ten Nights in a Bar Room, and the Stowaway. A Runaway Girl 7. The Three Musketeers 11. Rusco and Holland's Minstrels 12. Old Jed Prouty 13. A Trip to Tramptown 14. Side Tracked 15.

CHARLEROI. COYLE THEATRE (R. S. Coyle, manager): This theatre has been completely renovated during the Summer and many improvements have been made, chief among which is a complete set of new scenery, and an additional exit. The season opened with Harry Glazier in The Three Musketeers; good house; co. excellent. Vogel and Deming's Minstrels 12. Henrietta Crosman 28.

LATROBE. SHOWALTER'S OPERA HOUSE (W. A. Showalter, manager): The Rowery After Dark opened the local season 5; large and pleased audience. Henrietta Crosman 12. A Poor Relation 18.—ITEM: The interior of the Opera House presents a very bright appearance, it having been thoroughly renovated, a handsome new drop curtain and new scenery added, and other improvements made.

WILKES-BARRE. THE NESBITT (M. H. Burgunder, manager): Secret Service 4. Frank Daniels 5.—GRAND OPERA HOUSE (M. H. Burgunder, manager): King Dramatic co. concluded a week's good business 1. Katherine Rober and an excellent co. opened for a week 3 to capacity, producing first part of week Killarney, Hazel Kirk and La Belle Marie. Wolford-Sheridan co. 10-15.

SHENANDOAH. FERGUSON'S THEATRE (Nathan Appell, manager): Wolford-Sheridan co. week of Aug. 27; fair business. Plays presented: Taken from Life, A Soldier of the Empire, Chispa, Lady Lil, Gettysburg, and The Devil's Mine. Stetson's U. T. C. 5; large audience. The Flints 10-15. King Dramatic co. 17-22.

PITTSBURG. GRAND OPERA HOUSE (J. J. McMenamin, manager): Season will open with South Before the War 6. The Irish Pawnbrokers 13.—ITEM: Manager McMenamin, through his advertisement in THE MIRROR, has secured some excellent attractions. Prospects for the coming season are bright, as all our industries are working steadily.

WARREN. LIBRARY THEATRE (F. R. Scott, manager): A Rag Time Reception opened the local season 5; good audience. The Three Musketeers 12. Rusco and Holland's Minstrels 14. Belle Archer 17. Hello, Bill 19. At the White Horse Tavern 25. A Lady of Quality 29.

GREENSBURG. KEAGGY THEATRE (R. G. Curran, manager): Stetson's U. T. C. Aug. 30 pleased fair audiences. Shore Acres 1; first-class performance; good business. The Rowery After Dark 6; fair performance and business. Robert B. Mantell 8. A Child of Fortune 11. Vogel and Deming's Minstrels 14.

NORRISTOWN. GRAND OPERA HOUSE (Nathan Appel, manager; Edwin F. Young, resident manager): Next Door 4; good business; performance pleasing. The Man o' War's Man 6; fair business; good performance. Caught in the Web 7. Flo Irwin 8. Finnegan's Ball 10. The Red Cat 13. A Bunch of Keys 15.

LOCK HAVEN. OPERA HOUSE (J. H. Vesina, manager): A Star Boarder Aug. 28; fair business. Somers-Rummel co. 6-8. Lost in Egypt 11. A

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Bunch of Keys 19. Side Tracked 21. The Queen of the Orient 22. A Trip to Tramptown 28. The Irish Pawnbrokers 29.

CLEARFIELD.—OPERA HOUSE (T. E. Clark, manager): Season will open 12 with Side Tracked. Lost in Egypt 17. Kellar 19. A Trip to Tramptown 26. The Irish Pawnbrokers 28.—ITEM: Manager Clark during the Summer has entirely renovated his theatre.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Bruning Dramatic co. to good business Aug. 27-1. Elroy Stock co. 3-8 in A Spring Chicken, She Stoops to Conquer, The Opium Fiend, Sapho, Siege of Pekin, Down East, Married for Life, opened to fair house. Kellar 19.

FRANKLIN.—OPERA HOUSE (M. Ries, lessee; John Mills, manager): E. J. Erwood Stock co. in The Westerner, A Big Heart, A Celebrated Case, The Police Alarm, Running Wild, and Hearts of Gold 3-8. Nashville Students 10. Side Tracked 12. Morris Stock co. 17-22. Belle Archer 26. Lost in Egypt 27.

BUTLER.—PARK THEATRE, George N. Burkhalter, manager): Macauley-Patton co. opened the local season 3-8 to S. R. O.; business continues good; audiences pleased. Plays first three nights: Peaceful Valley, A Wasted Life and The Inside Track. Hello, Bill 17. Town Topics 19. A Poor Relation 21.

MOUNT PLEASANT.—GRAND OPERA HOUSE (J. B. Goldsmith, manager): The Grand has been remodeled during the Summer. Season will open with A Child of Fortune 10. The Bowery After Dark 17. Vogel and Deming's Minstrels 19. Metropolitan Stars 25.

ROCHESTER.—GRAND OPERA HOUSE (W. D. Campbell, manager): Stetson's U. T. C. 31; large and pleased audience. Broadway Burlesquers 3; packed house; excellent performance. Vogel and Deming's Minstrels 7. Henrietta Crosman 13.

STRAWBOARD.—EMPIRE THEATRE (formerly MUSIC HALL; Nat Kelly, manager): Kellar opened the local season 5 and pleased S. R. O. His Better Half 6-8.—ITEM: During August the new Empire was entirely renovated and redecorated.

SHILOH.—GRAND OPERA HOUSE (Frank H. Waite, manager): Lost in Egypt opened the regular season 3 to small business. A Child of Fortune 5; fair business; performance satisfactory. The Irish Pawnbrokers 17.

LEBANON.—FISHER ACADEMY OF MUSIC (Markley and Neeley, lessees; Charles Haussmann, manager): Stetson's U. T. C. 3; small house; inferior co.; inclement weather. A Child of Fortune 6. A Trip to Chinatown 8.

MILTON.—OPERA HOUSE (A. J. Blair, manager): Lost in Egypt opened the local season here to good business 4. Finnegan's 400, 18. The Queen of the Orient 21.—ITEM: Manager Blair will make Rodenburgh's Orchestra a feature this season.

SHARON.—MORGAN GRAND OPERA HOUSE (M. Reis, lessee; S. S. Vail, resident manager): Season opened Aug. 30 with West's Minstrels; large and pleased audience. Who is Who 3; good house; fair performance. A Rag Time Reception 7.

UNIONTOWN.—GRAND OPERA HOUSE (Harry Benson, manager): The Three Musketeers 7. The Bowery After Dark 11. Hello, Bill 13. Vogel and Deming's Minstrels 20. Kellar 24. The White Horse Tavern 27. Town Topics 29.

PITTSTON.—MUSIC HALL (C. C. King, manager): Flo Irwin and an excellent co. in Miss Khiber 3 pleased a fair house. South Before the War 8. Katherine Rober co. 17-22.

COLUMBIA.—OPERA HOUSE (James Crowthers, manager): Mabel Paige co. opened 3 for a week in The Captain's Mate; good business; pleased audiences.

BRADFORD.—WAGNER OPERA HOUSE (F. W. Wagner, manager): Old 81 Stebbins 8 will open the local season. Gideon's Minstrels 17. A Trip to Tramptown 18.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (J. Albert Walton manager): A Tin Soldier 1; fair house; performance good. Lost in Egypt 15. Kellar 20.

TARENTUM.—OPERA HOUSE (A. C. Gilliland, manager): 81 Stebbins will open the regular season 19. The Bowery After Dark 20.

VANDERGRIFT.—THE CASINO (F. R. Hallam, lessee; Herbert K. Hambly, manager): This house will receive its formal dedication 27, the initial attraction being Henrietta Crosman in Mistress Nell.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Barnes, manager): South Before the War 3; good house. The Irish Pawnbrokers 11.

POTTSTOWN.—GRAND OPERA HOUSE (Grant M. Koons, manager): Next Door opened the local season 3; good co.; fair attendance; hot weather.

NEW CASTLE.—OPERA HOUSE (J. F. Genkinger, manager): Stetson's U. T. C. to good business 1. Who is Who to fair business 3.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): An Adirondack Romance 6. Lost in Egypt 8. Somers-Rummel Stock co. 10-15.

BI BOIS.—FULLER'S OPERA HOUSE (A. P. Way, manager): Season will open 11 with Side Tracked 1. Kellar 18. A Trip to Tramptown 28.

SUNBURY.—OPERA HOUSE (W. C. Lyon, manager): Lost in Egypt 5. Finnegan's 400, 17.

RHODE ISLAND.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, manager): Blue Jeans Aug. 30; fair house. Bennett and Moulton co. opened 3 for a week to full house. Plays first half of week: Shadows of a Great City, Wicked London, and The Lost Paradise. The Christian 11. The Village Postmaster 13. Faust 15. Edward Harrigan 20. A Tin Soldier 22.

WESTERLY.—ELIVEN'S OPERA HOUSE (C. B. Eliven, manager): Blue Jeans 5 had a good house and pleased. Peck's Bad Boy 17. Gus Sun's Minstrels 20.

PAWTUCKET.—OPERA HOUSE (William E. White, manager): Human Hearts 3-5; good business; performances satisfactory. A Bell Boy 10-12. Bogan's Alley 13-15.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Blue Jeans 4 opened the local season; large house; audience pleased. Peck's Bad Boy 18.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): Dorothy Lewis Stock co. opened for three weeks 3 with A Remedy for Divorce (Divorcons); Clara Thropp and Robert Leland creditably played the leading roles. Knobs o' Tennessee and Sapho are also billed for the week. McFadden's Row of Flats 7.—ITEM: Dorothy Lewis is ill with typhoid fever here.

SPARTANBURG.—OPERA HOUSE (Max Greenewald, manager): A Poor Relation 15. The Man-o'-War's Man 18.

SOUTH DAKOTA.

SOUX FALLS.—NEW THEATRE (S. M. Bear, manager): For Her Sake 1; good business; pleasing performance.

TENNESSEE.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Season will open 8 with Al. G. Field's Minstrels. The Elmore-Fahey-Granger co. 10-15. At the White Horse Tavern 11. Frederick Warde 17. The Sorrows of Satan 20. The Belle of New York 21. Wilbur-Kirwin Opera co. 24-29.—CHILHOWEE PARK: Perschi-Reldoni co. closed their successful engagement 18. Lehr-Williams co. opened for a month 3 to a packed house, presenting The Diamond Robbery.

MEMPHIS.—LYCEUM THEATRE (Frank Gray, manager): Regular season will open 17 with Leon Herrmann. Al. G. Field's Minstrels 20.—GRAND OPERA HOUSE: A change of management takes effect for the coming season. A. E. Morrison, the former treasurer, succeeding Thomas J. Boyle. The Hopkins Stock co. will play an indefinite engagement. The opening date is not decided upon.—AUDITORIUM (Benjamin M. Stainback, manager): Regular season will open 17 with Richards and Pringle's Georgia Minstrels.

BRISTOL.—HARMELING OPERA HOUSE (Bedrick and Gannon, managers): Arnold Stock co. opened the local season 3 for a week to S. R. O.; co. above average. Hoyt's Comedy co. 17-22. The Sorrows of Satan 19. Jean Elmo co. 24-29.

COLUMBIA.—GRAND OPERA HOUSE (J. Z. Helm and Co., managers): Season opened with Harry Ward's Minstrels 3; good house; performance fair.

TEXAS.

GALVESTON.—GRAND OPERA HOUSE (W. B. Seeskind, manager): The popularity of the Klimt-Bearn co. was amply demonstrated at the Grand Aug. 27-2, when despite the exceedingly warm weather the attendance was good throughout the week and the public more than pleased with the performances. Repertoire: Held by the Enemy, Trilby, The Commodore, The Diamond Breaker, A Nutmeg Match, Kidnapped, and Jim the Penman. Kelly's Kids 31.—ITEM: The Grand seems to have been completely overhauled during the interim and now presents a decidedly improved appearance. A change in the local management was made with the new season, W. B. Seeskind succeeding Fred G. Weis, who has been transferred to Savannah. Mr. Seeskind served in a similar capacity at the old Tremont some years ago. He has affected several changes for the convenience of his patrons, and promises more in the near future.
C. N. RHOE.

SAN ANTONIO.—GRAND OPERA HOUSE (Dave Weis, manager): Season will open 9-15 with the Klimt-Bedrn co.—NEW EMPIRE OPERA HOUSE (Fayette Goodbar, manager): The Goodbar Stock co. opened the season here 2 in Faust to a good sized and pleased audience; the co. included Albert Hosmer, William H. Boyd, Charles Besse, Joseph Galbraith, J. E. Sonaghan, Robert Folsom, Den Wilkes, Jack Mahoney, P. L. Whitham, Harriet Ross, Anna Marie Schaeffer, Leriette Clevenger, and Mercedes Don Carlos; Albert Hosmer, as Mephisto, made a decided hit.—ITEMS: Manager Goodbar has leased the New Empire for the season, and has gone to much expense in fitting up the house. One of the new features Mr. Goodbar has inaugurated is a voting contest. The management of the house distribute in the audience a list including the number of plays the Goodbar Stock co. will present, and the play receiving the largest number of votes is presented the following week. The Grand has been thoroughly renovated and new scenery added, and presents a very neat appearance.

DALLAS.—OPERA HOUSE (George Anzy, manager): Preliminary season will open with the Aubrey Stock co. 3-8.—ITEM: The Opera House has been thoroughly renovated. Manager Anzy is pleased with the outlook, as Texas is in a very prosperous condition, owing to the large crops.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, manager): The house having been thoroughly overhauled and cleaned up, the season will open 17 by the Klimt-Bearn co. for a week.

MILLSBORO.—LEVY OPERA HOUSE (R. F. Wood, manager): Curtis Comedy co. will open the local season 24-29.

VERMONT.

ST. JOHNSBURY.—BOWE OPERA HOUSE (F. M. Black, manager): The American Girl 11, 12. Other People's Money 18. A Milk White Flag 26. Faust Oct. 5. The Village Postmaster 17.—STANLEY OPERA HOUSE (C. A. Stanley, manager): Anderson Theatre co. 17-22. Pat Maloney's Irish Visitors 27. A Romance of Coon Hollow Oct. 2.—ITEM: Shipman's U. T. C. played here 1, under canvas, to good business.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): Daniel R. Ryan co. 3-8 in O'Brien the Contractor, A Midnight Marriage, The Village Blacksmith, A Fatal Wedding; co. satisfactory. A Hole in the Ground 11. The American Girl 19. A Lion's Heart 22. The Sunshine of Paradise Alley 28. A Milk White Flag 29. A Young Wife Oct. 1.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, managers): Tennessee's Pardner Aug. 30; good business; co. first-class. At the White Horse Tavern 12.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, manager): Gorton's Minstrels 3; good performance and attendance. A Hole in the Ground 12.

VIRGINIA.

NEWPORT NEWS.—ACADEMY OF MUSIC (Leigh and Becker, managers): Was opened by Al. G. Field's Minstrels Saturday 1; large houses. McFadden's Row of Flats 4; big house; satisfactory performance. A Poor Relation 10.—ITEM: The Academy, built at a cost of $80,000, seats 1,500 people, which makes it as large as any theatre in the State, and also the most expensive and handsome playhouse in Virginia.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Season opened 3 with Al. G. Field's Minstrels; big business; performance superior to any Mr. Field has even given here. McFadden's Row of Flats 5; fair business; performance fair. Frederick Warde 10, 11.

STAUNTON.—OPERA HOUSE (Burkman and Shultz, managers): Robert Downing 5 in The Gladiator, pleased a good house. Alberta Converse made an excellent impression. Packard Opera co. 24. A Rabbit's Foot 27.

PETERSBURG.—ACADEMY OF MUSIC (William F. French, manager): Al. G. Field's Minstrels opened the local season Aug. 30 to capacity; excellent performance. Columbia Opera co. opened for a week 3 in Giroflé-Girofla; fair house; audience pleased.

NORFOLK.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Field's Minstrels to capacity Aug. 31. McFadden's Row of Flats 3; big house; fair performance. Man-o'-War's Man 10. A poor Relation 11. The Sorrows of Satan 12.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager.): Al. G. Field's Minstrels opened the local season 5; large and appreciative audience. At the White Horse Tavern 10.

DANVILLE.—ACADEMY OF MUSIC (Neal and Hoyt, managers): Al. G. Field's Minstrels opened the local season 4; big business; performance fair. A Poor Relation 13.

SUFFOLK.—CITY HALL THEATRE (H. E. Elam, manager): Season 1900-1901 will open 12 with Frederick Warde. Al. G. Field's Minstrels 17.

LYNCHBURG.—ITEM: Jerry Desmond, a Lynchburger esquire of the local Elks, left 4 for Petersburg, to join the Columbia Opera co.

WASHINGTON.

SEATTLE.—THEATRE (J. P. Howe, manager): Dark.—THIRD AVENUE THEATRE (W. M. Russell, manager): Dailey co. in The Lost Paradise and The Wife Aug. 26-1; good houses; fair performances.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Season will open 3 with the Boston Lyric Opera co.

TACOMA.—THEATRE (L. A. Wing, resident manager): Dark.—LYCEUM (G. Harry Graham, manager): Dark.

WEST VIRGINIA.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Oliver Scott's Minstrels 7. Wilbur-Kirwin Opera co. 10-15.

HUNTINGTON.—COLISEUM (A. E. Shaw, manager): Uncle Rez 14.

WISCONSIN.

FOND DU LAC.—NEW CRESCENT OPERA HOUSE (P. E. Huber and H. R. Potter, managers): A Black Sheep Aug. 31; co. and house good. Grace Hayward co. opened 3 for a week, presenting Friends to S. R. O. other plays: Taken from Life, Camille, Moths, We Two of Tennessee, Carmen, A Midnight Flood, and Little Bright Eyes. The Night Before Christmas 10. A Young Wife 12. In Old Kentucky 17.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): A Hindoo Hoodoo Aug. 31 proved to be a good farce-comedy; competent co. Quo Vadis to capacity 1; audience pleased. A Breezy Time 5. Whose Baby Are You 6. A Black Sheep 8. A Wise Guy 14. A Young Wife 15. A Stranger in New York 22. Ole Olsen 28.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson manager): A Wise Woman to big business Aug. 28; excellent performance. Hans Hanson to S. R. O. 30, 31; pleasing performances, and on the 30th made a new record for the house at popular prices. A Young Wife 13. Haverly's Minstrels 19.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, manager): A Wise Woman pleased a full house Aug. 30. Benedict's Quo Vadis 1; fair audience; performance satisfactory, except the last scene, that was poorly received. A Breezy Time 4. Who's Baby Are You 5. A Black Sheep 7.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, manager): A Black Sheep Aug. 30; pleasing performance; large audience. Finnigan's 400 drew light attendance 2; unsatisfactory performance. Too Rich to Marry 3. Two Married Men 8. Human Hearts 9. Go-Won-go-Mohawk 13.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, manager): Quo Vadis to large business Aug. 30. King of the Opium Ring 1 drew well. Myrta French, assisted by Ivey Anderson, in The Sleeping Queen, to fair business 5.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Where is Cobb Aug. 30; big business. Too Rich to Marry 7. Remember the Maine 12. Under the Dome 18, 19. Down Mobile 20. The Fast Mail 24.

SHEBOYGAN.—OPERA HOUSE (W. H. Stoddard, manager): Too Rich to Marry 4; S. R. O. A Young Wife 10.—LAKE VIEW BEACH THEATRE (Lew Silvers, manager): Vaudeville 1; small audience.

LA CROSSE.—THEATRE (J. Strasilipka, manager): Whitney and Knowles' Quo Vadis co. pleased a large house Aug. 28. Richards and Pringle's Minstrels 29; light business. King of the Opium Ring 31; fair audience.

MILWAUKEE.—GRAND OPERA HOUSE (E. E. Stoltzman, manager): A Wise Woman Aug. 29 pleased a good house. Hans Hanson 3. Benedict's Quo Vadis 5. A Merry Chase 7. Heywood's Celebrities 8. J. H. Le Pearl's combination 10-13.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Where is Cobb Aug. 31; deservedly small house. Go-Won-Go Mohawk 3. In The Flaming Arrow, pleased a topheavy house. Remember the Maine 7. Ferris Comedians 10-15.

WAUSAU.—THE GRAND (C. S. Cone, manager): Hans Hanson 1, 2; light business; co. good. The Flaming Arrow 6, 7.—ALEXANDER THEATRE (Max Karger, manager): Sevengala 9-15. Grimes' Cellar Door 16.

NEW LONDON.—GRAND OPERA HOUSE (G. E. Tutsey, manager): Hans Hanson Aug. 29; house and performance good. Too Rich to Marry 6. Down Mobile 13. A Turkish Bath 26, 27.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Haverly's Minstrels 2; small house; performance good. The Great Northwest 3; full house; performance excellent.

BERLIN.—BERARD OPERA HOUSE (P. E. Berard, manager): Quo Vadis 4; good house and co. A Merry Chase 8. Haywood's Celebrities 14. Bradley Vaudeville co. 25.

BARABOO.—THE GRANDE (F. E. Shults, manager): Remember the Maine 11. Under the Dome 20. Dalrymple Comedy co. 24-29.

CANADA.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Concert Gcmb delighted large audience Aug. 27. Culhane, Chace and Weston's Minstrels 28, 29; big business; good performances. Morrison Comedy co. opened a return engagement 3 in Coon Hollow and Blue Grass; business big; satisfactory performances. Where is Cobb 6-8. Devil's Auction 10-15. Black Patti's Troubadours 17-20. The Christian 24-29. La Tosca Oct. 1-2.—ITEM: Charles Smith, a colored employe of Lemon Brothers' Circus, who was arrested on June 28 for stabbing Thomas Armstrong, of this city, was discharged from custody 1, the jury finding him not guilty.

WINNIPEG.—THEATRE (C. P. Walker manager): A Texas Steer Aug. 27, 28; well filled houses, opening preliminary season at this theatre. Florence Rossland, an Ottawa girl, had the role of Rossy and was a general favorite. Will H. Bray as Chris was not surpassed. Kate Fawcett made a charming Dixie Style. King of the Opium Ring 3, 4. A Hindoo Hoodoo 6. A Wise Guy 12. McEwen, hypnotist, 13-15. Quo Vadis 17 (opening of regular season). Gorton's Minstrels 18, 19. Royal Marine Band 21, 22. Whose Baby Are You 24, 25.—GRAND (T. H. Morris, manager): Regular season will open 13 with Countown $60.—ITEM: Manager Morris has taken into partnership George Wood, an efficient stage-manager.

LONDON.—OPERA HOUSE: Will open with Benedict's Quo Vadis 6-8. Uncle Josh Spruceby 10-12. A Breezy Time 13-15.—ITEMS: Arrangements have been made by Manager Harvey with A. J. Small, of the Toronto Opera House, to book for here all cos. playing that theatre. The staff of the London Opera House is Alexander Harvey, proprietor and manager; W. N. Spence, treasurer; Dan McLeod, doorkeeper; Gus Schinbacker, stage-manager; Tug Wilson, flyman; Sam Loughrey, property man.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Browne, manager): Season opened 3 to a packed house with Very Little Faust as the attraction; good performance. Gus Harbin and Mamie Gilroy made big hits. Gorton's Minstrels 8.—GRAND OPERA HOUSE (Joseph Frank, local manager): Anderson Theatre co. 1-8 opened with The Black Flag 1 to packed house. The Little Detective 5, 6, and The Spider's Web 7, 8.

YARMOUTH.—ROYAL OPERA HOUSE (J. D. Medville, manager): Where is Cobb 1 proved acceptable to big business Aug. 29. Culhane, Chace and Weston's Minstrels, much improved since last season, to big business 31.—ITEM: Fred Harris, who has spent the Summer here, has left to join Blanche Walsh's co.

HAMILTON.—GRAND OPERA HOUSE (A. R. Loudon, manager): Season opened Aug. 24 with Ward and Vokes in The Floor Walkers; a first-class performance; good business. Who is Who 27; good performances; fair business. A Runaway Girl 8. The Evil Eye 14. Uncle Josh Spruceby 15.

COBOURG.—VICTORIA OPERA HOUSE (Charles H. Simmons, manager): Field and Dexter's Stock co. 3-8; large and pleased audiences. Repertoire: For His Sister's Sake, Comrades, In the Ranks, Plain Bill, A Woman's Love, East Lynne and My Uncle's Wife. The Royal Box 5. A Cavalier of France 10.

WOODSTOCK.—GRAND OPERA HOUSE (W. D. Emerson, manager): Benedict's Quo Vadis 5 (opening attraction); fair house; performance disappointing. The Evil Eye 13. Uncle Josh Spruceby 17. A Breezy Time 19. Frederick Hamilton 24.

CHATHAM.—GRAND OPERA HOUSE (James E. Cairns, manager): A Breezy Time 14. Royal Box 25. A Trip to Countown 29.—ITEM: Former Manager R. A. McVeay has been visiting in the city. He starts 8 in advance of The Real Widow Brown.

HALIFAX.—ACADEMY OF MUSIC (J. D. Medcalfe, manager): Where Is Cobb Aug. 29-31; good business; play and co. received with favor. Culhane, Chace and Weston's Minstrels 2; large audience pleased. Biograph 5-9.

ST. CATHARINES.—GRAND OPERA HOUSE (Charles H. Willson, manager): Uncle Josh Spruceby 7. Town Topics 13.

OSHAWA.—OPERA HOUSE (J. W. Babcock, manager): A Trip to Countown 17. Cowslip Farm 27.

A GUILTY MOTHER

NOTHING NEW!

The Same Old Story!

S. R. O. Every Night and So far.

Ottawa, 17, week.
Toledo, Sept. 2, 3, 4, 5.

GALT.—SCOTT'S OPERA HOUSE (R. McMillan, manager): The Evil Eye 11.

(Received too late for classification.)

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (C. B. Bunnell, manager): The Hyperion, with its many improvements and changes is very attractive, and Mr. Bunnell is to be congratulated upon the artistic new curtain that was shown for the first time when Louis Mann and Clara Lipman opened the local season and the Hyperion two weeks ago. All over the house repairs have been going on all Summer. Quo Vadis 12-15.—NEW GRAND OPERA HOUSE (C. B. Bunnell, manager; W. H. Van Buren, assistant manager): Miles, headed by Nellie McHenry and Ralph Delmore, did good business despite the heat 3-5. The Labor Day crowd was unusually large and Miss McHenry was cordially received. The Grand, with its perfect system of ventilation, is delightfully cool. Blue Jeans 7, 8. King of the Opium Ring 10-12.—ITEM: Mr. and Mrs. C. B. Bunnell, who have been driving through the country for the past week, are again at Southport. They will not come to town before the middle of October.
JANE MARLIN.

ILLINOIS.

CLINTON.—KENNICK OPERA HOUSE (J. B. Arthurs, manager): Under the Dome Aug. 28 opened the local season and pleased a large house. Duncan Clark's Minstrels 31; full house. Vanity Fair 5. Maloney's Wedding Day 6. Haverly's Minstrels 8. Moving Pictures 11, 12. Martin's U. T. C. 13. Too Rich to Marry 21.

BELVIDERE.—DERTHICK'S OPERA HOUSE (W. H. Derthick, manager): The Eleventh Hour 1; good performance and business. Return Oct. 19. Mattie Vicker's co. 3-8 in Jacquine, The Cherub, The Circus Queen, The Edelweiss, and Fanchon. Two Married Men 11. Haverly's Minstrels 13. Under the Dome 14.

PRINCETON.—APOLLO OPERA HOUSE (Thomas B. Henderson, manager): Quo Vadis Aug. 28; good house; performance fair. The Eleventh Hour 29; good house; performance excellent. A Merry Chase 18. The Missouri Girl 26. The Belle of Honolulu 29.

SYCAMORE.—WARD'S OPERA HOUSE (Cliff and Singer, managers): Carpenter's Quo Vadis Aug. 29; fair house; audience pleased. Human Hearts 14. Hans Hanson 19. The Missouri Girl 25.

SPRING VALLEY.—REINEKE OPERA HOUSE (J. J. Kelly, manager): Season opened Aug. 28 with The Eleventh Hour to capacity. Finnigan's Ball 2. Under the Dome 9.

INDIANA.

FORT WAYNE.—TEMPLE THEATRE (F. E. Stoudor, manager): The Christian pleased a large audience 3. West's Minstrels caught on well 4. The vocalists, John P. Rogers, Richard Jose, Manuel Romain, Joseph Garland, and W. H. Hallett, were liberally applauded. Where is Cobb to good business 5. Holden Comedy co. 6-8. Murphy Comedy co. 10-15.

HUNTINGTON.—OPERA HOUSE (Harter Brothers, managers): Hi Henry's Minstrels opened the local season Aug. 29; big business; good performance. Holden Comedy co. in A Barrel of Money 5.

IOWA.

CENTERVILLE.—ARMORY OPERA HOUSE (C. W. Needles and Co., managers): Barlow's Minstrels Aug. 22; fair business; co. good. Quo Vadis 31. Martin's U. T. C. co. 6.

KENTUCKY.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Perschi-Reldini co. Aug. 27-1; good business. Miss Reldini was ill throughout the week, fainting three times on the stage, but continued in the cast. Al. G. Field's Minstrels 11.

IN OTHER CITIES.

(Received too late for Classification.)

BUFFALO.

At the Lyceum Theatre 3-8 Cole and Johnson, in A Trip to Coontown, furnished very good entertainment to large houses. Labor Day the house was filled to its capacity, at both afternoon and evening performances. The co. is a large one and is composed of many good singers, dancers and comedians. As soloists, Edna Alexander, Lloyd Gibbs, and Thomas Craig scored well, while Bob Cole, Billy Johnson, and Sam Lucas kept the houses in laughter continually. Sunday evening 9 the co. will give a concert. Across the Pacific 10-15.

The New Niagara Theatre was opened 3 by the Robinson-DeVyne Stock co., presenting The Lost Paradise to large audiences. The new house is a handsome and convenient place, and no doubt will become very popular. John Terries as Reuben Warner showed ability and Nellie Etting as Margaret Knowlton made a hit. Monte Cristo 10-15.

Ward and Vokes in The Floor Walkers at the Star Theatre 3-8 filled the house at every performance. Lucy Daly's "Mah Butterfly" was rendered in a style that was greatly appreciated, and Ward and Vokes are always sure of as many encores as they will answer. The chorus is large and well costumed. Richard Golden 10-12. The Girl from Maxim's 13-15.

J. R. Stirling and Sylvester Maguire will start the melodrama, Me and Mother, by Langdon McCormick, on the road about Oct. 15. The play was presented by the Criterion Stock co., of which Mr. McCormick was a member during the Summer season at the Star Theatre, and met with much success.

The advance sale of seats for the new Teck Theatre, that is to be opened by Shubert Stock co., with Charity Ball 10-15, has been very large.

Alice Johnson, the leading woman of the Shubert Stock co., who has been ill at the Iroquois Hotel, has sufficiently recovered to go on with the rehearsals of the co.

Marcus M. Moses, formerly treasurer of the Star Theatre, will occupy the same position at the Teck. William M. Lewis will be press representative.
A. C. JOHNSON.

NEWARK.

Considerable interest had been aroused regarding the new stock at the Columbia, and good sized houses were in attendance at the two performances Labor Day, 3. The bill was thoroughly Irish play and co. proved thoroughly satisfactory. The Summer Rye 10-15. A Gilded Fool 17-22.

George W. Monroe in Mrs. O'Shaughnessy was the Empire's attraction 3-8. The show is as funny as ever. The co. contains some good specialty people. Morrison's Faust 10-15.

The Newark [illegible] with May Irwin.

The stock at the [illegible] will open to-night with Faucheu Lee as [illegible] title-role, Squire Kate [illegible].

Theodore [illegible] city, is appearing in a sketch [illegible].

[illegible] engaged by Manager Jacobs for the [illegible]. He will join [illegible] to-night, to-morrow city, to join The Belle of New York.

[illegible] Smith, formerly of the "Sunday Call," has produced A Night in Chinatown, which he will put on the road soon.
C. Z. KENT.

THE STOCK COMPANIES.

Above is a portrait of Lavinia Shannon, who has been engaged by Henry Greenwall as leading woman of his stock company at the Grand Opera House, New Orleans. Since the termination of her last engagement as leading woman of the Grand Stock company, Indianapolis, Miss Shannon has had no less than six or seven offers, including two to appear in vaudeville, one from Maurice Barrymore, and the other from William Harcourt. Miss Shannon has been a resident of Washington, D. C., since she left New Orleans, the place of her birth. When it was announced in the Washington papers that a stock company was to play at the Lafayette Square Opera House this season, Miss Shannon's friends signed a petition for her engagement as leading woman of the company and sent it to Manager Fred G. Berger. The petition was received too late, however, as Miss Shannon had signed with Mr. Greenwall. Among the many signers of the petition were General Charles Heywood, General Commandant of the U. S. Marine Corps, and Mrs. Heywood; Senator and Mrs. Cushman K. Davis; Captain S. C. Lemly, Judge Advocate-General of the U. S. Navy, and Mrs. Lemly; Colonel and Mrs. E. B. Hay, James Lansburgh, Isadore Saks and Isaac Gans, representing the social and business circles of Washington.

The Columbia Theatre Stock company, Newark, opened its season last week, appearing with success in Humanity. The company is nearly all new, and was received with much favor. Prominent in the cast were Carleton Macy, Charles Halbock, Burrell Borbaretto, Wilson Deal, Joseph Mitchell, and Kate Dalgish. The Romany Rye is this week's bill.

Frank Beal has been especially engaged to play Joe Heckey in The Romany Rye with the Columbia Theatre Stock company, Newark, this week.

The season of the Salisbury Stock company at the Davidson Theatre, Milwaukee, Wis., closed Sept. 1 with a testimonial benefit to Aubrey Boucicault, the leading man. Mr. Boucicault's popularity in Milwaukee was attested by a large audience. The members of the Salisbury company then scattered to fulfill engagements. Aubrey Boucicault has not announced any arrangement for this season. Neither has Selene Johnson, the leading woman. Charles Harbury goes with Julia Marlowe to originate the part of Henry VIII in When Knighthood Was in Flower. W. H. Turner is now rehearsing here with Because She Loved Him So, in which he will play J. E. Dodson's part. Leighton Leigh has signed with Henry Greenwall for his New Orleans Stock company. John Daly Murphy will go into vaudeville with an original sketch written by himself and O. E. Hallam. Randolph Curry joins Foxy Quiller. Townsend Walsh returns to the Grand Opera House, Chicago, to do the press work. De Witt Jennings will be the character man with Giffen's Stock company, St. Louis. Bart W. Wallace, who has been a great popular favorite in Milwaukee this Summer, will play Joseph Wheelock's old part of Miles Cavanaugh in Sporting Life. Mr. Wallace signed with Walter Sanford on Sunday and opened in the part the following night. Mr. and Mrs. Osborne Searle are with the Blanckes' Stock company in Toronto. Jane Peyton goes with Otis Skinner. Freda Gallick will play a brief engagement in vaudeville, using a new play by Colgate Baker, entitled The Mouse and the Garter. Kate Ryan will devote her time to the dramatic school which she established in Boston on her retirement from the Boston Museum. Miss Ryan will play occasionally with the Castle Square Stock company, Boston, whenever one of her favorite roles happens to demand her services. Manager Sherman Brown is indulging in a hunting expedition in the western part of Wisconsin. In bidding adieu to the members of his stock company, Manager Brown announced his intention of organizing another stock next Summer. He said he was extremely pleased with the pecuniary success of this Summer's enterprise.

Henry Shumer, light comedian of the Shubert Stock company, Rochester, has been engaged by Manager Shubert for his new Buffalo Stock company, that will open the Teck Theatre with The Charity Ball this week.

Blanche Douglas has been engaged for the Shubert Stock company.

Franklin Ritchie scored a success with the Castle Square Stock company, Boston, as Karl Woresdorf in A Fool of Fortune week of Aug. 27. Mr. Ritchie played the leading parts with the company for four weeks and made an emphatic hit. He closed his engagement Sept. 1.

Frank Armstrong and Marie Warren will not go out this season at the head of their own company, as they had intended. Mr. Armstrong has signed as stage director and to play character roles, and Miss Warren for leading heavy roles with the Standard Theatre Stock company, Philadelphia.

Joseph Wheelock has been engaged for leading roles with the Standard Theatre Stock company.

Eva [illegible] signed with the Girard Avenue Theatre Stock company, Philadelphia, as stated. She will play the Keith circuit with Milton and Dollie Nobles.

Louise Mackintosh has been engaged for characters and Robert Rogers for comedy old men with the Lafayette Square Stock company, Washington, D. C. They are enjoying a much needed rest in Boston.

Laura Alberta recently took the part of Camille with the Baldwin-Melville Stock company, Montreal, on very short notice, filling the vacancy caused by the absence of Lotta Linthicum, owing to the death of her husband, James W. Rankson. Miss Alberta won an emphatic success in the part.

Oscar Eagle, after staging two of Liebler and Company's attractions, left on Sept. 8 for Louisville, to complete arrangements for the opening of the Meffert-Eagle Stock company there.

E. J. Ratcliffe has been engaged by R. L. Giffen for his stock company at the Imperial Theatre, St. Louis.

Rosalie de Vaux has signed with the Pike Stock company, Cincinnati. Francis M. Ball also has been engaged for this company.

The McCullum Stock company, Cape Cottage, Me., presented For Fair Virginia week of Aug. 27. The production was one of the most successful of the season. Manager McCullum especially engaged Mr. and Mrs. Russ Whytal for the production. Last week Manager McCullum closed his season with Incog. with Blanche Hall, Lydia Knott, and Harry Stanley especially engaged. John C. Hickey, who has filled the position of business-manager for Mr. McCullum this season, closed on Sept. 1 to join The Gunner's Mate. Thomas Reynolds, who has played the light comedy roles with the company for the past two seasons, also closed and will join the Grand Opera House Stock company, Indianapolis, for his second season. He was given a warm farewell from his Portland friends.

The Valentine Stock company began the season at the Princess Theatre, Toronto, under the most favorable conditions two weeks ago. The theatre has been newly and richly redecorated, new carpets have been laid, and numerous improvements made in the electrical and other appliances of the stage. The Jilt proved a popular bill for the opening week, and during the past week All the Comforts of Home was presented to crowded houses. The press of Toronto pronounces the company the best stock organization that has appeared in that city. The Butterflies is given this week.

The Grand Opera House Stock company, Indianapolis, under the management of Sosman, Landis and Hunt, will open its season next week with Sapho. Among the members of the company will be John T. Flood, Hardee Kirkland, Thomas Reynolds, Joseph R. Everham, John Waldron, Fred Wallace, Ernest Joy, Lotta Linthicum, Agnes Maynard, Katherine Fisher, and Ellen Gail.

The Alcazar Theatre, San Francisco, commenced its two hundred and tenth week and its present stock season on Sept. 3 with The Masqueraders. The opening brought forth a crowded house and the excellence of the performance and scenic equipment called forth much praise. The company includes Howard Hall, Edwin T. Emery, Clarence Montaine, George P. Webster, Howard Scott, Clarence Arfer, Bert Young, Charles Bryant, Carlyle Moore, George Hernandez, Jack Morris, Ernest Howell, Dorothy Dorr, Polly Stockwell, May Blayney, Marie Howe, Lorena Atwood, and Anna Lockart. Charles F. Bryant is stage director and Edward Williams scenic artist. The Girl I Left Behind Me follows.

LETTERS TO THE EDITOR.

A Tribute to Fred. Williams.

To the Editor of The Dramatic Mirror:

SIR.—A man of beautiful character, lovable, noble,—a gentleman, a scholar, an artist, has gone from our midst—Fred. Williams.

Death only could stop his untiring, eager industry and close an active stage-life of fifty years as actor, author and manager.

In the theatre-world his talents and knowledge were greatly respected and sought. On whatever stage appeared the genial face, smiling through white hair and beard of the old stage director, there the actor recognized an art master and a friend. The charming old-time grace and etiquette, the warm-hearted words and ever kindly yet authoritative actions of this fine old gentleman will linger in the minds of many.

I knew him during more than a score of years. I learned to admire this labor loving, happy-minded man, from the time of my first appearance under his stage direction in the Boston Museum, twenty-five years ago, through the last sixteen years of his vigorous life, during which he was an associate proprietor with me. Would that I might borrow space to tell of his interesting methods of teaching, or recount some anecdotes about him, amusing often as well as instructive, for his was a keen wit and lively humor.

To the student, the beginner, Mr. Williams was more than a guide and instructor. His was always an insistence of high ideals and of scholarly workmanship.

Many are the hundreds of actors, active and prominent on our stage to-day, who will look back with loving and grateful remembrance to dear old Fred. Williams.

FRANKLIN H. SARGENT.

A Defense.

NEW YORK, Sept. 6, 1900.

To the Editor of The Dramatic Mirror:

SIR.—Will you permit me to say a word for Mr. E. J. Ratcliffe? I know that he did not beat his former wife, but, for argument's sake, we'll admit that he did beat her. When a man has paid his debt, to the gods or society, he should not be dunned again for it, should he? Mr. Ratcliffe has paid in full all he owes to society, and there is no reason now why he should be prevented from earning a living by his art.

To-day the papers are full of the old matter of two years ago in relation to Mr. Ratcliffe's "brutality," etc., simply because he has been engaged by a St. Louis manager for the season of 1900-1901 to play leading parts. Two men on the New York press are alone responsible for Mr. Ratcliffe's terrible experience. Those two men have been for years his personal enemies, under cover. They never dared to meet him in the open.

The American public is too fine a public to have forgotten the meaning of the phrase "fair play," and if THE MIRROR advocates fair play for this fearfully wronged man, E. J. Ratcliffe, he will have a chance to show the public that he is not the "English ruffian" two blackmailing "journalists" have pictured him. Any way, it is not a crime for an actor to be English. Ratcliffe can no more help being English than Wales can help being a Prince.

JOHN ERNEST MCCANN.

LONDON.

The Rabelle Gilman Incident—Julia Neilson's Nell Gwynne—Classic Lotus Reappears.

(*Special Correspondence of The Mirror.*)

LONDON, Sept. 1.

The chief matter of interest, as far as regards our always welcome American visitors, that has cropped up at the commencement of our London dramatic season this week has been concerned with your lately imported favorite, Mabelle Gilman, concerning whom there have been alarums and excursions, not to mention ructions. It chanced in this wise. A new musical director having just been engaged to musically direct The Casino Girl at the Shaftesbury, Manager Lowenfeld (who had, as I notified you, secured a financial interest in this merry mixture) called a full rehearsal. It was a sort of thing which our rehearsal-calls make out thusly: "All concerned: 12 sharp. No excuses."

Now it so happened that the mirthful and melodious Mabelle, who, as I told you, had been ill and out of the bill, that very morning had to consult a throat specialist, who, it appears from the evidence, was so busy with throat-troubled patients that he was compelled to keep even this bright particular star waiting. Hence she was a good deal later than the ten minutes always allowed by our stage-managers for "variation of clocks."

Lowenfeld, always a bit of an autocrat ever since I first knew him years ago as the runner of Kops' Temperance Ale, forthwith and perhaps not altogether unnaturally "opened" on Mabelle for being late and keeping the stage waiting. She replied a little sassily maybe, and Lowenfeld in his strongest accent proceeded to lecture her. Whereupon La Gilman, sternly declaring that she would not be talked to in this fashion before the entire strength of the company, "walked out of the theatre," as it were.

And out of the theatre Mabelle remains, being ever and anon captured by this or that wild interviewer in this or that private box around the theatres, each interviewer, for the most part, making mountains out of molehills. It is to be hoped that our already darling Mabelle will return ere long to play The Casino Girl, for she is without doubt a deservedly strong favorite therein. In the meantime the smart and saucy Marie George is going splendidly in Mabelle's character, and has already been paragraphed and photographed for so doing.

And now to give you some account of the newest of the new Nell Gwynne plays. This is your Paul Kester's Nell Gwynne, now renamed Sweet Nell of Old Drury, and produced by Julia Neilson and her husband, Fred Terry, at the Haymarket on Thursday. The piece has been to some extent revised and rewritten for the English stage by a cultured young minor actor, one Hartley Manners, who has added a new last act.

This latest Nell Gwynne play proved in some senses better and in some senses worse than the Anthony Hope-Edward Rose drama, English Nell, produced by Marie Tempest at the Prince of Wales' the previous week. It was better in that its situations were stronger and more dramatic. But in that its dialogue was far less terse and epigrammatic it was weaker. However, it is by no means a bad play, far from it, and if there is really a public for Nell Gwynne plays, and at the present moment it would seem that there is, Julia's Nell Gwynne, like Marie's, should do well. Anyhow, I am glad to say that at the moment of mailing the booking for both pieces is very extensive.

Julia Neilson, although more than common tall for the part, scored anain as Nell, and was—with husband Fred, a fine Charles the Second—called before the curtain again and again. Lionel Brough as Percival; C. M. Hallard as Sir Roger Fairfax, Constance Collier as Lady Castlemaine, and Louis Calvert as Judge Jeffreys, all made pronounced successes and were greeted accordingly. As a matter of fact, the sanguinary Jeffreys was not, as represented in Kester's play, Lord Chief Justice until the next reign, that of the scoundrelly and cowardly poltroon, James the Second. But that is a detail. The play received an enthusiastic welcome, save from a few not altogether foolishly critical gallery goers.

Our next big theatrical event is George Alexander's reopening of the St. James' to-night with Sydney Grundy's new play, A Debt of Honor. The next big event after that will be Beerbohm Tree's reopening of Her Majesty's next Thursday with an apparently even more gorgeous than hitherto revival of Mr. Shakespeare's stirring tragedy, Julius Cæsar. The Gaiety reopens to-night with The Messenger Boy, and after that Manager George Edwardes will meditate deeply as to whether he will rename his latest captured theatre the Adelphi or not. He tells me that he is still doubtful upon this head. Personally I regard it as the height of foolishness to rename so old-established a playhouse. If Edwardes does rename it, however, I shall not be surprised to find him calling it Edwardes' Theatre, as a set off against Daly's, so to speak.

Cissie Loftus, lately returned to these, her native shores, quietly made her re-entry on our variety stage at the two-shows-per-night Moss and Stoll New Cross Empire this week. I found Cissie going splendidly, except with her Lady Macbeth selection, which the New-Crossians and Deptfordites apparently regarded as wild, low comedy, and guffawed accordingly. Cissie imitated, among others, sundry artists popular on your side, including Camille D'Arville. I was perhaps one of the very few present who had heard Camille of late years, and who could recognize the fidelity of Cissie's mimicry. Still the imitation went tremendously all the same. Sandow comes to this two-houses-per-night resort next week, and Cissie migrates to the same wholesale firm's Holloway Empire.

Martin Harvey's arrangements for starting a season this month at the Lyceum have just broken down, and Comyns Carr, managing director, has just let the theatre to Seymour Hicks and Fred Latham, who will anon produce there a new Kimberley-Mafeking play of theirs, entitled, at present, Home from the War.

GAWAIN.

MUSIC NOTES.

Teresa Carreno will be the soloist at the opening concert of the New York Philharmonic Society. Madame Carreno will play in all the leading cities this season, her tour extending to the coast, Mexico and Cuba.

Charlotta Maconda will sing at the Vermont and New Hampshire musical festivals next month.

Signor Borgatti, while singing in Tosca at Brescl recently was accidentally shot. His wounds were painful but not serious.

Rudolph Aronson has engaged Jan Kubelik, the young Bohemian violinist, to make a tour of America. He is known as the "Young Paganini," and he has made a furore in London this season.

FRANK MUNNELL.

Above is an excellent likeness of Frank Munnell, leading man with the Brannig Dramatic Company, one of the strongest popular price organizations on the road this season. Mr. Munnell is receiving many favorable notices for his able performances in Friends, Credit Lorraine, A Secret Enemy, and other plays of the repertoire.

OBITUARY.

Violet King Morse, wife of Henry B. Ingram, of Jacklin and Ingram, died suddenly, at the residence of Mrs. E. Henrietta Smith, Mr. Ingram's sister, at Kingston, N. Y., on September 5. Mrs. Ingram had been suffering from asthma, but otherwise was in good health. Mr. Ingram, at the time of her death, was performing in Philadelphia, but on being notified, closed his engagement and hurried to Kingston. Mrs. Ingram was not a member of the theatrical profession, but she was closely allied to them, being one of the most artistic and skillful costumers in New York city. She was beloved by a large circle of friends, and her life was filled with the doing of good deeds. She was born in Wilmington, Ver., and was a descendant of Rev. Abner Morse, a Puritan minister, who came from England in the early days of the Plymouth colony. She was a daughter of Elijah Morse, of Cambridge, N. Y., and was married to Mr. Ingram June 24, 1891. The funeral took place at Kingston, N. Y., September 8, and the remains were interred at Cambridge, N. Y.

James A. Castle, father of George Castle, the Chicago vaudeville manager, died suddenly while riding in a cab to his home, in Chicago, on Sept. 2. Mr. Castle was born in Connecticut in 1820. About thirty years ago he went to Toledo, where he conducted a wholesale flour and feed business for several years. Later on he ran a hotel at Dunlap, Ia. About sixteen years ago he went to Chicago and leased the old Olympic Theatre, on Clark Street. Some of the performers who starting their careers under his management are Eddie Foy, John D. Gilbert, and John Burke. The Castle interests in theatricals extended rapidly under the direction of George Castle, who controls four theatres in Chicago. Mr. Castle's death was unexpected, and heart failure is supposed to have brought on his end. The funeral services took place on Sept. 4, and the remains were afterwards cremated.

John J. Bateman, formerly treasurer at the Hollis, Tremont and Park theatres, Boston, died of consumption at the Holy Ghost Hospital, Cambridge, Mass., on Sept. 2. He went to Pittsburg four years ago to work in a theatre there and later he came to New York, returning to Boston a little while ago completely shattered in health. He could not recover and friends sent him to the hospital, where he died. He was twenty-six years old and was born in South Boston. At the funeral services at the little church in Harrison Avenue floral tributes were sent by many theatrical friends.

Lizzie Darling, of the Darling Sisters, known in private life as Elizabeth Whital, died at her residence, 50 Concord Street, Brooklyn, on Friday last. She was taken ill while performing at Rockaway Beach two weeks ago. She and her sister were popular as a team and played in vaudeville successfully for several seasons. Last year Miss Darling was a partner of Madeline Marshall. She was twenty-five years of age, and was married in Cincinnati in 1893 to James O'Neill, an acrobat, who was known as Abaco. He died a few years ago.

Arma Leoretta Senkrah (Arma Leoretta Harkness) committed suicide by shooting herself, at Weimar, Germany, on Sept. 4. She was born in Boston, Mass., on June 6, 1864, and in youth developed unusual talent as a violinist. At the age of twelve she entered the Paris Conservatoire and studied under Charles Dancin. Winning the first prize, she left the conservatoire to tour Europe in concerts. In 1888 she married Herr Hoffmann, a Weimar lawyer, and retired to private life.

Mrs. Isabelle Neill, mother of James and Edwin H. Neill, died at Savannah, Ga., Sept. 1, at the age of sixty-nine. Mrs. Neill was one of the noblest and most highly respected ladies of the South, and since the days before the Civil War she was a leader in the social life of Savannah. Her husband, Colonel John Neill, died four years ago. James Neill received the news of his mother's death while playing a matinee performance at the Burbank Theatre, Los Angeles, Cal.

Joseph P. Reynolds, formerly manager of the Fifth Avenue Theatre, New York, died in this city on Sept. 2, and was buried from the Church of the Immaculate Conception, Boston, last week. The deceased had been employed by Eugene Tompkins at the Boston Museum at one time, and quite a number of Boston theatrical people were present at the funeral. The interment was in St. Joseph's Cemetery, Boston. Mr. Reynolds had also represented a number of prominent touring companies.

Charles Russell, an old acrobat, who once traveled with P. T. Barnum, died in poverty in St. Louis, on Sept. 5. He was the first acrobat to turn a double backward somersault from the shoulders of one man to the shoulders of another. His star feat was to be shot from a cross-bow through the air across the arena.

Mrs. Pauline Deshon, mother of Frank Deshon, the comic opera singer, died suddenly at Malden, Mass., last week. With her daughter and a friend she started for a car ride, when she was taken ill. She was taken to a doctor's office and died almost immediately.

George Herbert Summers, infant son of Mr. and Mrs. George H. Summers (Belle Stevenson), died at their home, in Toronto, Canada, on Aug. 31.

Mrs. Annie Day Mayes, a teacher of acting, committed suicide at Valdosta, Ga., being despondent because of the failure of a local production of the children's play, Bibi.

Willie Donovan, the boy soprano, died on Sept. 1, at the Methodist Hospital, Philadelphia, aged fourteen years.

Tom White, a popular English music-hall comedian, died at his home, in London, on Aug. 16. He was forty-two years old.

REFLECTIONS.

A portrait of Mrs. Selby Tapsfield, as Martha in Lewis Morrison's Faust, appears above. Mrs. Tapsfield has been with Mr. Morrison for ten seasons, and the critics have often said that her work ranks next to that of Mr. Morrison himself. In his production of The Master of Ceremonies she originated the character of Mrs. Barclay, in which she scored a pronounced success. Morrison's Faust will be seen next week at the Metropolis Theatre in this city.

W. S. Wright closed, on Sept. 3, his third season as general manager for the North Beach Amusement company, and was presented by his men with a handsome umbrella and walking stick. After taking a few days' rest at Saratoga Springs, he will join Cal Stewart in Uncle Josh Weathersby Abroad.

Harry Varley, the twelve-year old son of Mr. and Mrs. A. H. Varley (Enchel Sterling), swam across the Narrows in New York harbor, on Aug. 28, a distance of three miles.

Adele Ritchie took the title-role in The Cadet Girl, at the Herald Square, last week, Christie MacDonald having left to join Peter F. Dailey. Bessie Wynn took Miss Ritchie's former part.

Howard Truesdell, of King of the Opium Ring, received what might have been a very serious wound at the Empire Theatre, Newark, N. J., Aug. 31. While he was opening a bottle of soda, the stopper flew out and hit Mr. Truesdell in the right eye, knocking him to the floor. The doctor found that the eye was terribly bruised, but not permanently injured.

Elizabeth Woodson, who had been ill for two months, at her home, Memphis, Tenn., returned to New York on Sept. 1, but has not sufficiently recovered to rehearse with Stuart Robson. Manager D. V. Arthur, however, has engaged Miss Woodson for his production of The Battle of the Strong, with Marie Burroughs.

Nellete Reed, who plays Poppæa in Whitney and Knowles' Quo Vadis, appearing at the Toronto, Can., Opera House Aug. 27-Sept. 8, was ill on Sept. 1, and Ann Fairchild took her role without a rehearsal and scored a success in it.

Foster Lardner, who has been seriously ill with nervous prostration at Oconomowoc, Wis., is convalescent.

The Richards Stock company, under the management of Joseph Brown, has closed a fifteen weeks' engagement at Charlottetown, P. E. I. The following members return to New York: William Richards, Joseph Brown, J. C. Sheehan, J. E. Higgins, Marie Gilmer and Grace Wood. Mr. Richards will open after election with special productions of Quo Vadis and Hamlet.

The actions for an accounting of receipts brought by Daniel M. Brady, backer of The Cadet Girl, against A. H. Chamberlyn, manager of the company, have been discontinued, the differences having been settled out of court. The temporary injunction that was part of the same controversy has also been vacated.

The Anchor Fishing Club, of Hoboken, invited Manager H. P. Soulier, of the Lyric Theatre in that city, and any of his friends to accompany the club on an excursion on Sept. 2. Mr. Soulier brought H. S. Taylor and others. The party went down to the fishing banks on the steamer *Victor* and had a glorious time.

Caleb West had its first large city representation at the Providence, R. I., Opera House last evening. Edwin Arden played the title part.

Manager C. Y. Parsons and Mrs. Parsons, having spent the past three months doing the Paris Exposition, Ireland, England, Scotland, Germany, and Switzerland, have returned to New York en route to their Western home in October. Mr. Parsons reports having found THE MIRROR in all the prominent cities of Europe.

Rehearsals of Her Majesty, in which Grace George will star, began yesterday.

C. B. Jefferson came to town yesterday morning to arrange for the tour of Joseph Jefferson, which will begin Oct. 1, and the tour of Thomas Jefferson in Rip Van Winkle, to begin Oct. 15.

The Princess Chic company began rehearsals in this city yesterday (Monday) morning.

Channing Pollock, who made a name for himself as the dramatic critic of the Washington *Times*, before the publisher of that paper hauled down the flag of independence and submitted to managerial dictation, has been engaged by Mr. Ziegfeld as press representative of Anna Held. Mr. Pollock is fertile and industrious and there is no doubt that he will make a mark in his new line of endeavor.

Lawrence Hanley has been engaged to succeed the late Coulter Brinker as leading man at the New Century Theatre, Newark, N. J.

"Aunt" Louisa Eldridge celebrated her birthday on Sept. 4 and was the recipient of many letters, telegrams and flowers. She says she has forgotten how old she said she was last year, and so is afraid to venture on a statement this year lest some one may have kept tab.

One Mary McReynolds has threatened to sue Otis Skinner on the ground that his production of Prince Otto infringes upon a copyright that she took out in 1898.

Olga Nethersole demanded last week by counsel appointment of a referee to hear the argument in the suit of Marcus Mayer, her last season's business-manager, who wants to recover much money. Miss Nethersole contends that Mr. Mayer took $1,224 more than his share.

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J. E. DODSON RETURNS.

J. E. Dodson, just back from his regular Summer visit to England, welcomed a MIRROR reporter to his handsome new residence on Lexington Avenue one evening last week, and consented to relate the story of his adventures since he sailed away from these shores last Spring. The genial comedian entered his drawing-room with rather a rolling gait—having not yet lost his "sea legs"—and the tan of his cheeks gave evidence of days on deck in the ocean wind and sun. He strode up and down the room as he talked, and his delightfully quaint facial expressions and pantomime, that theatregoers well know, were employed constantly in bringing out the humorous and pathetic points in his narrative. A rare good story-teller is Mr. Dodson.

"I sailed from Montreal on the *Lake Megantic* early in June," began the actor. "Never before did I take that route—down the St. Lawrence and across—and never did I have a pleasanter voyage. The ship carried the strangely assorted company of passengers that is to be found on every ocean liner. People of all sorts and dispositions compelled, for a week's time, to form an isolated social world. We had on board the *Lake Megantic* the typical First-voyage Man—a young fellow who insisted upon instructing everybody in the use of life-preservers, and who disappeared below the moment we got into rough water. Our Disagreeable Man was a Jubilee Knight who had been on a visit to Canada. He was one of those self-assertive, arrogant Britons whose business in life seems to be to give Americans a false and unpleasant idea of the English character. Then we had on board typical globe-trotters, male and female; jovial men from many parts; and bishops, priests and deacons. The dramatic profession was represented by only two men. One was Mr. John Grose, manager of Her Majesty's Theatre, Montreal, who was going to England to organize a company. The other man was myself. Chance put us in the same stateroom—and that stateroom, during the voyage, was the meeting place of all the agreeable fellows aboard.

"The pathetic incident of the voyage was the loss of a man overboard—the cry of the watch, followed by the reversing of the engines, the putting out of a boat, the straining of eyes for the little black dot on the water that grew smaller and smaller in the distance, and that disappeared entirely before the rescue boat nigh reached it. Then the hauling up of the life-boat that failed in its mission, the clang of the engineer's bell, and the ship plunging onward again, with a widow and her two little children at the rail, gazing back through tears upon the grave of a husband and father. We took up a collection for them—to which everybody contributed. Even the Disagreeable Man gave something—though he gave it disagreeably.

"The great lark of the voyage was a mock trial. We selected a judge, clerk, bailiff, attorneys and jury. The parts were splendidly cast, as there were in the company aboard a number of distinguished orators and lawyers. But we had to wait several days before we found a suitable prisoner. At length one of the fellows accidentally cut himself while shaving. We haled him before the court on a charge of attempted suicide. The trial was one of the wittiest performances I ever saw, and at the end it was my duty, as foreman of the jury, to bring in a verdict of 'manslaughter in the third degree.'

"Once ashore in England I made straight for London, and spent most of the Summer there. I visited relatives and friends for several weeks in the country, but I did *not* go to Paris. The most delightful play that I saw in London was Charles Hawtrey's A Message from Mars. It is a great success, you know, and it deserves to be. The idea of it is not unlike that of Dickens' Christmas Carol. It is a dream-play, but so sound is its human feeling, and so true are the emotions depicted, that it appeals strongly to the heart, the imagination, and, I may say also, the conscience. In a way it is a sermon upon the sin of selfishness. Its success indicates, I think, a return to favor of the simpler drama—that is, the drama dealing with the simpler emotions. Scenically, A Message from Mars is one of the best things I ever saw. There are in it some wonderful effects of snow, and several marvelous transformation scenes. But you will see it all in a year's time, for Mr. Hawtrey is to bring it over to this side during the season of 1901-2.

"Mr. Hawtrey, by the way, employs in playing his role in A Message from Mars the peculiar new habit of speech that is the rage in London. It is a fashion of dropping g's and otherwise changing the sound of words that has spread abroad in England during the last five or six years. Probably the fad will soon be brought to this side by American actors now visiting London. English actors who come to this country almost invariably go home with the most pronounced American accents. Indeed, I met an English actor a few weeks ago who acquired a Yankee dialect simply through the expectation of coming to this side. He is to play here this season. I ran across him in the Green-room Club, in London. 'It is extraordinarily warm,' I said to him. 'I guess it's hotter in America,' he returned. At the word 'guess' I looked up in surprise. 'You are the first man I ever saw,' I exclaimed, 'who could acquire the American tongue simply by thinking about going to America.' The men in the club chaffed him unmercifully, thereafter, about his [illegible]

"On my return voyage, on the *Umbria*, I had the good fortune to have as shipmate an old friend of mine, Captain Moncrieffe, who was on General Baden-Powell's staff through the siege of Mafeking. The voyage was a pleasant one to me on that account. I brought back two new plays with me, but there is naught to be said about them yet. I have not definitely settled my plans for the coming season. Perhaps I shall appear in New York productions—or I may go into vaudeville."

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BELL BOY (Eastern; John M. Welch, mgr.): Lynn, Mass., Sept. 13-15, Hartford, Conn., 17-19.

A BLACK SHEEP: Fargo, N. D., Sept. 11, Billings, Mont., 12, Bozeman 14, Anaconda 15, Butte 16-18, Helena 19, Spokane, Wash., 21, 22.

A BRASS MONKEY: Holyoke, Mass., Sept. 12.

A BREEZY TIME (Eastern): Mt. Clemens, Mich., Sept. 11, Port Huron 12.

A BREEZY TIME (Western; Fritz and Webster, props.; H. M. Norton, mgr.): La Crosse, Wis., Sept. 11, Rochester, Minn., 12, Austin 13, Albert Lea 14, Faribault 18, Red Wing 19, Stillwater 20, Little Falls 21, Brainerd 22.

A BROKEN HEART (Esther Rujaero; J. E. Caven, mgr.): Gunnison, Col., Sept. 11, Salida 12, Canon City 13, Florence 14, Pueblo 15, Denver 16-22.

A BUNCH OF KEYS (Gus Bothner, mgr.): Kingston, N. Y., Sept. 11, Poughkeepsie 12, Port Jervis 13, Bethlehem, Pa., 14, Norristown 15, Lock Haven 17, Renova 18, Williamsport 19, Hastings 20, Latrobe 21, Kittaning 22, Akron, O., 24, Decatur, Ind., 25, Kokomo 26, Marion 27, Peru 28, Valparaiso 29.

A DAY AND A NIGHT (Wm. H. Currie, prop.): Atchison, Kan., Sept. 11, St. Joseph, Mo., 12, Lincoln, Neb., 13, Omaha 14, 15, Des Moines, Ia., 17, 18, Cedar Rapids 19, Madison, Wis., 20, Belvidere, Ill., 21, Waukesha, Wis., 22, Milwaukee, 23-29.

A FORLORN HOPE: Springfield, Mass., Sept. 11.

A GUILTY MOTHER (Henry Meyers, mgr.): Cincinnati, O., Sept. 9-15, Pittsburg, Pa., 17-22, Dayton, O., 23-26, Indianapolis, Ind., 27-29.

A HINDOO HOODOO (Whiting and Willis, mgrs.): Butte, Mont., Sept. 10-12, Anaconda 13, Great Falls 14, Helena 15, Spokane, Wash., 17, 18, Portland, Ore., 24-29.

A HOMESPUN HEART (Floyd and Harris, mgrs.): Toledo, O., 9-12, Grand Rapids, Mich., 13-15, Peoria, Ill., 19, Bloomington 20, Springfield 21, Pana 22, St. Louis, Mo., 24-29.

A HOT OLD TIME (The Rays): Worcester, Mass., Sept. 13-15.

A HOT OLD TIME (Braden and Strine, mgrs.): Kansas City, Mo., Sept. 9-15, Peoria, Ill., 16, Galesburg 17, Keokuk, Ia., 18, Ottumwa 19, Davenport 20, Clinton 21, Moline, Ill., 22, Springfield 23-26, St. Joseph, Mo., 27, No. Platte, Neb., 28, Cheyenne, Wyo., 29.

A HOT OLD TIME: Albany, N. Y., Sept. 10-12, Paterson, N. J., 13-15.

A LION'S HEART (Carl A. Haswin): Troy, N. Y., Sept. 10-12, Hudson 14, Amsterdam 15, Catskill 17, Pittsfield, Mass., 18, N. Adams 19, Northfield 20, Barre, Vt., 21, Burlington 22, Montreal, Can., 24-29.

A MIDNIGHT BELL (Alice Roseland; A. R. Wilber, mgr.): Toledo, O., Sept. 9-12, Bay City, Mich., 13, Port Huron 14, Grand Rapids 15, Kalamazoo 17, Ft. Wayne, Ind., 18, Crawfordsville 19, Frankfort 20, Peru 21, Logansport 22, Chicago, Ill., 23-29.

A MILK WHITE FLAG: Fitchburg, Mass., Sept. 11, Malden 12, Portsmouth, N. H., 13, Biddeford, Me., 14, Lewiston 15, Portland 17, Rockland 18, Bath 19, Togus 20, Belfast 21, Augusta 22, Waterville 24, Bangor 25, St. Johnsbury, Vt., 26, Barre 27, Montpelier 28, Burlington 29.

A RABBIT'S FOOT (Chappell's): Brooklyn, N. Y., Sept. 10-15.

A RAG TIME RECEPTION (Hal King, mgr.): Alliance, O., Sept. 11, Kent 12, Youngstown 13, New Castle, Pa., 14, Warren, O., 15.

A ROMANCE OF COON HOLLOW (C. E. Callahan, mgr.): Worcester, Mass., Sept. 10-15, Webster 17, Putnam, Conn., 18, Rockville 19, New Britain 20-22, Lowell, Mass., 24-26, Chelsea 27, Portland, Me., 28, 29.

A RUN ON THE BANK (Pusey and St. John; Geo. L. Chennell, mgr.): Milwaukee, Wis., Sept. 9-15.

A STRANGER IN A STRANGE LAND (Thall and Kennedy, mgrs.): Cleveland, O., Sept. 10-15, Pittsburg, Pa., 17-22.

A STRANGER IN NEW YORK (Sam S. Shubert, mgr.): Kalamazoo, Mich., Sept. 11, Marshall 12, Coldwater 13, South Bend, Ind., 14, Janesville, Wis., 15, Green Bay 17, Marinette 18, Escanaba, Mich., 19, Ashland, Wis., 20, Duluth, Minn., 21, W. Superior, Wis., 22, St. Paul, Minn., 23-29.

A TEXAS STEER: Helena, Mont., Sept. 11, Missoula 12, Spokane, Wash., 14, 15, Seattle 16-19, Victoria, B. C., 20, Vancouver 21, New Whatcom, Wash., 22, Tacoma 24, Portland, Ore., 25, 26, Salem 27.

A TIN SOLDIER (Ford and Wensel, mgrs.): Wilkes-Barre, Pa., Sept. 11, Scranton 12, Bethlehem 13, Shelburne, Mass., 14, Orange 15, Fitchburg 17, Gloucester 18.

A TRIP TO CHINATOWN (Fred E. Wright, prop.; Will H. Barry, mgr.): Hagerstown, Md., Sept. 11, Cumberland 12, Grafton, Pa., 13, Clarksburg, O., 14, Bellaire 15, Sistersville, W. Va., 17, Parkersburg 18, Zanesville, O., 19, Newark 20, Mansfield 21, Sandusky 22, Battle Creek, Mich., 23, Jackson 24.

A TRIP TO TRAMPTOWN (Nat Reiss, mgr.): Greenville, Pa., Sept. 11, 12, Ashtabula, O., 13, Erie, Pa., 14, Meadville 15.

A WARD OF FRANCE: Providence, R. I., Sept. 10-15, Montreal, Can., 17-22, Quebec 24-26, Ottawa 27-29.

A WIFE IN PAWN (Hope Booth): New York city Sept. 10-15, Montreal, Can., 17-22, Plattsburg, N. Y., 24-26, Waterbury, Conn., 27-29.

A WISE GUY (Thall and Kennedy, mgrs.): St. Cloud, Minn., Sept. 11, Winnipeg, Man., 12, Grand Forks, N. D., 13, Crookston 14, Fargo 15, Helena, Mont., 17, Anaconda 18, Butte 19-21.

A YOUNG WIFE (Western; Frank Tannehill, mgr.): Fond du Lac, Wis., Sept. 12, Stevens Point 13, Eau Claire 14, W. Superior 15, St. Paul, Minn., 16-22, Minneapolis 23-29.

ACROSS THE PACIFIC (Chas. E. Blaney's): Buffalo, N. Y., Sept. 10-15.

ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal., Oct. 9—indefinite.

ALLEN, VIOLA: N. Adams, Mass., Sept. 17, Springfield 18, Waterbury, Conn., 19, Hartford 20, Utica, N. Y., 21, 22, Washington, D. C., 24-29.

ALL ON ACCOUNT OF ELIZA (Louis Mann and Clara Lipman; Rich and Harris, mgrs.): New York city Sept. 3—indefinite.

ALVIN JOSLIN (W. C. Adams, prop. and mgr.): Elizabeth, N. J., Sept. 14, Clinton 15, Paterson 17-19, Red Bank 20, Long Branch 21, Asbury Park 22, Atlantic City 24, Chester, Pa., 25, Norristown 26, Shenandoah 27, Pottsville 28, Mahanoy City 29.

AMERICAN THEATRE STOCK (Henry W. Greenwall, mgr.): New York city Sept. 1—indefinite.

AN AMERICAN GENTLEMAN (Wm. Bonelli's; W. S. Butterfield, mgr.): Rochester, N. Y., Sept. 10-12, Syracuse 13-15, Albany 17-19, Rondout 20, Pittsfield, Conn., 21, Stamford 22, Hoboken, N. J., 24-26, Bridgeport, Conn., 27-29.

ARIZONA (Kirke La Shelle and Fred R. Hamlin, mgrs.), New York city Sept. 10—indefinite.

ARNOLD STOCK (J. F. Arnold, mgr.): Savannah, Ga., Sept. 10-15, Augusta 17-22, Cordele, Ga., 24-29.

AT PINEY RIDGE: Streator, Ill., Sept. 11, Davenport, Ia., 12, Burlington 13, Oskaloosa 14, Ottumwa 15, Kansas City, Mo., 16-22, St. Louis 23-29.

AT THE WHITE HORSE TAVERN (King Norcross, mgr.): N. Adams, Mass., Sept. 11, Bennington, Vt., 12, Amsterdam, N. Y., 13, Oswego 14, Auburn 15, Ithaca 17, Corning 18, Binghamton 19, Elmira 20, Owego 21, Olean 22, Bradford, Pa., 24, Warren 25, Butler 26, Uniontown 27, Washington 28, McKeesport 29.

AUBREY STOCK (Southern; Mittenthal Bros., mgrs.): Ft. Worth, Tex., Sept. 10-15, Houston 17-22, Galveston 24-29.

AUBREY STOCK (Eastern; Mittenthal Bros., mgrs.): Hornellsville, N. Y., Sept. 10-15, Harrisburg, Pa., 17-22, Scranton 24-29.

AUSTRALIAN COMEDY: Grand Forks, B. C., Sept. 11, 12, Nelson 13, Cranbook 15-17, Fernie 18, McLeod 19, Calgary 21, 22.

BACKMAN COMEDY: Clinton, Ia., Sept. 10-15, Racine 17-22.

BALDWIN-MELVILLE REPERTOIRE (Walter S. Baldwin, mgr.): Evansville, Ind., Sept. 17-22, Indianapolis 24-26, Columbus, O., 27-29.

BALDWIN-MELVILLE STOCK: New Orleans, La., Sept. 16—indefinite.

BECAUSE SHE LOVED HIM SO (Julius Cahn, mgr.): Geneva, N. Y., Sept. 11, Auburn 12, Oswego 13, Elmira 14, Ithaca 15, Niagara Falls 17, Erie, Pa., 18, Ashtabula, O., 19, New Castle, Pa., 20, Canton, O., 21, Sandusky 22, Detroit, Mich., 24-29.

BELLOWS, WALTER, STOCK: Denver, Col., June 4—indefinite.

BEN HUR (Jos. Buckley, mgr.): New York city Sept. 3-Oct. 6.

BENNETT-MOULTON (S.) (Geo. K. Robinson, mgr.): Chelsea, Mass., Sept. 17-22, Portsmouth, N. H., 24-29.

BENNETT-MOULTON (R.) (Earl Burgess, mgr.): Cohoes, N. Y., Sept. 10-15, Schenectady 17-22, Auburn 24-29.

BENNETT-MOULTON (C.) (E. K. Moulton, mgr.): New London, Conn., Sept. 10-15, Norwich 17-22, Holyoke, Mass., 24-29.

BLAIR, EUGENIE (Henri Gressit, mgr.): Baltimore, Md., Sept. 10-15, Toronto, Can., 17-22, Buffalo, N. Y., 24-29.

BLUE JEANS (Patrick, Beniger and Co., props.): Herkimer, N. Y., Sept. 14, Rome 15, Syracuse 17-19, Rochester 20-22, Warsaw 24, Olean 25, Bradford, Pa., 26, Jamestown, N. Y., 27, Dunkirk 28, Erie, Pa., 29.

BRAUNIG DRAMATIC (E. Sol Braunig, mgr.): Wheeling, W. Va., Sept. 10-15, Johnstown, Pa., 17-22, Cumberland, Md., 24-29.

BROWNS IN TOWN (Dolcher and Hennessy, mgrs.): Denver, Col., Sept. 9-15, Central City 16, Georgetown 17, Idaho Springs 18, Columbia 19, Pueblo 20, Florence 21, Cripple Creek 22, 23, Canon City 24, Leadville 25, Aspen 26, Salida 27, Grand Junction 28, Provo 29.

CALEB WEST: New York city Sept. 17—indefinite.

CARPENTER, FRANKIE (Jere Grady, mgr.): Salem, Mass., Sept. 10-15, Brockton 17-22, New Bedford 24-29.

CARROLL COMEDY: Conneaut, O., Sept. 10-12, Geneva 13-15, New Lexington, O., 17-22.

CARTER, MRS. LESLIE (Chas. Frohman, mgr.): New York city Oct. 1—indefinite.

CAUGHT IN THE WEB (W. C. Elmendorf, mgr.): Allentown, Pa., Sept. 11, Elizabeth, N. J., 12, Paterson 13-15, Hoboken 16-19, Bridgeport, Conn., 20-22, New Haven 24-26.

CHASE-LISTER (Southern; Glenn F. Chase, mgr.): Newton, Ia., Sept. 10-15.

CHASE-LISTER THEATRE (Northern; H. H. Fisher, mgr.): Belle Plaine, Ia., Sept. 10-15, What Cheer 17-22, Council Bluffs 24-29.

CHESTER, ALMA: Saratoga, N. Y., Sept. 10-15, Gloversville 17-22, Northampton, Mass., 24-29.

CHICAGO STOCK: Richmond, Ind., Sept. 10-15.

CLARKE, HARRY CORSON: Sedalia, Mo., Sept. 21, Higginsville 22, St. Joseph 23, 24, Atchison, Kan., 25, Leavenworth 26, Topeka 27, Emporia 28, Manhattan 29.

CLARKE, CRESTON (H. S. Storm, mgr.): Atlantic City, N. J., Sept. 3-15, Baltimore, Md., 17-22, Washington, D. C., 24-29.

CLAYTON, UNA (Frank Morey, mgr.): Birmingham, Ala., Sept. 10-15, Pensacola, Fla., 17-22.

CLEMENT, CLAY: San Francisco, Cal., Sept. 3—indefinite.

COLLIER, WILLIE (On the Quiet; W. G. Smyth, mgr.): New London, Conn., Sept. 21, Providence, R. I., 24-26, New Haven, Conn., 27, Bridgeport 28, Stamford 29.

COLUMBIA STOCK (E. C. Stewart, mgr.): Sioux City, Ia., June 11—indefinite.

COOK-CHURCH STOCK (H. W. Taylor, mgr.): Brockton, Mass., Sept. 3-15, Lynn 17-22, Fall River 24-29.

COWSLIP FARM (W. N. La Bonte, mgr.): Montreal, Can., Sept. 10-15, Ottawa 17-22.

CRANE, WM. H. (Chas. Frohman, mgr.): Albany, N. Y., Sept. 24, Rochester 25, 26, Buffalo 27-29.

CRAWFORD STOCK: The Dalles, Ore., Sept. 10-12, Albany 13-15, Oregon City 17-19, Vancouver, B. C., 20-22, Portland 24-29.

CROSMAN, HENRIETTA (Maurice Campbell, mgr.): Johnstown, Pa., Sept. 11, Latrobe 12, Dayton, O., 14, Columbus 15, Wheeling, W. Va., 17, Washington Pa., 18, Youngstown, O., 20, Warren 21, Sharon, Pa., 22.

CUPID OUTWITS ADAM: New York city Sept. 10—indefinite.

CURTISS COMEDY: Ardmore, Ind. Ter., Sept. 10-15, Denison, Tex., 17-22, Hillsboro 24-29.

DAILEY CO.: Victoria, B. C., Sept. 10-15, New Westminster 17-22, Nanaimo 24-29.

DAILEY COMEDIANS: Santa Ana, Cal., Sept. 10-15, Anaheim 17, San Bernardino 18, Redlands 19, 20, Riverside 21, 22, Ventura 24-29.

DALRYMPLE COMEDY: Sparta, Wis., Sept. 10-15.

DAVIDSON, F. S.: Uhrichsville, O., Sept. 9-11, Cadiz, 13-15, Wellsburg, W. Va., 17-19.

DAVIDSON STOCK (A. E. Davidson, mgr.): Alpena, Mich., Sept. 10-15, Bay City 17-22, Saginaw 24-29.

DELMORE AND WILSON (Ira J. La Motte, mgr.): Red Bank, N. J., Oct. 30, Plainfield 31, Paterson Nov. 1-3.

DE VONDE, CHESTER, STOCK (Phil Levy, mgr.): Chicago, Ill., Sept. 2-15.

DEWEY STOCK: Oakland, Cal., July 2—indefinite.

D'ORZE, EDOUARD: Mt. Forest, Ont., Sept. 11, Walkerton 12, Kincardine 13, Wingham 14, Clinton 15.

DONNELLY STOCK: New York city Sept. 17—indefinite.

D'ORMOND-FULLER: Macon, Ga., Sept. 3—indefinite.

DOWNING, ROBERT (E. D. Shaw, mgr.): Cambridge, O., Sept. 11, Mt. Vernon 12, Bellefontaine 13, Wadsworth 14, Lorain 15, New Castle, Pa., 17, Warren, O., 18, E. Liverpool 19, Frostburg, Md., 20, Morgantown, W. Va., 21, Annapolis, Md., 22, Brooklyn, N. Y., 24-29.

DREW, JOHN: New York city Sept. 11—indefinite.

EAGLETON STOCK: Whitinsville, Mass., Sept. 10-15.

EARLE, GRAHAM: Mt. Olivet, Ky., Sept. 10-15, Richmond 17-22, Somerset 24-29.

EIGHT BELLS (Byrne Bros.'): Manchester, N. H., Sept. 11.

ELROY STOCK: Reading, Pa., Sept. 10-15, Newburgh, N. Y., 17-22.

EMPIRE THEATRE STOCK (Frohman's): Cleveland, O., Sept. 10-15, Pittsburg, Pa., 17-22.

ERWOOD STOCK: Johnsonburg, Pa., Sept. 10-15, Hornellsville, N. Y., 17-22.

EWING-TAYLOR (Albert Taylor, mgr.): Memphis, Mo., Sept. 10-15, Moberly 17-22, Sedalia 24-29.

FABIO ROMANI (Aiden Benedict's; J. Murray, mgr.): Albert Lea, Minn., Sept. 11, Mankato 12, Tracy 13, Marshall 14, Willmar 15, Granite Falls 17, Montevideo 18, Appleton 19, Ortonville 20, Millbank, S. D., 21, Webster 22, Groton 24, Aberdeen 25, Redfield 26, Watertown 27, Huron 28, Madison 29.

FALES, CHAS. T., COMEDY: La Salle, Ill., Sept. 10-15.

FALK AND VERONEE STOCK (Jas. L. Veronee, mgr.): Atchison, Kan., Sept. 10-15, St. Joseph, Mo., 17-22, Omaha, Neb., 24-29.

FANE-FARRELL: Paris, Mo., Sept. 10-15.

FAUST (Luke Cosgrave's; Sheffield and Warfield, mgrs.): Ashtabula, O., Sept. 11, Randolph, N. Y., 12, Andover 13, Canton, Pa., 14, Renovo 15, Shamokin 17, Lewistown 18, Williamsburg 19, Rochester 20.

FAUST (Morrison's; Eastern; Jules Murry, mgr.): Newark, N. J., Sept. 10-15, New York city 17-22, Philadelphia, Pa., 24-Oct. 6.

FAUST (Morrison's; Western; Jules Murry, mgr.): Keene, Mass., Sept. 11, Southbridge 12, Webster 13, Malden 14, Woonsocket, R. I., 15, Pawtucket 17, Attleboro, Mass., 18, Lynn 19, Nashua, N. H., 20, Manchester 21, Lowell, Mass., 22, Lawrence 24, Haverhill 25, Claremont, N. H., 26, Togus, Me., 27, Rockland 28, Bangor 29.

FERRIS' COMEDIANS: Joliet, Ill., Sept. 10-15, So. Bend, Ind., 17-22, Terre Haute 24-29.

FOR HER SAKE (Eastern; Lester, Molitor and Cramer, mgrs.): Louisville, Ky., Sept. 9-15, St. Louis, Mo., 16-21.

FOR HER SAKE (Western; Rusco and Holland, mgrs.): Dickinson, N. D., Sept. 11, Miles City 12, Billings, Mont., 13, Livingston 14, Bozeman 15, Butte 16-22, Anaconda 24, Deer Lodge 25, Missoula 26, Spokane, Wash., 27, Ritzville 28, Walla Walla 29.

FRAWLEY STOCK: San Francisco, Cal., July 2-Sept. 24.

FRIEND FRITZ (Marion Manola) Athol, Mass., Sept. 11, Worcester 12, Lawrence 13, Fall River 14, Taunton 15, Lowell 17, 18, Marlboro 19, Leominster 20, Orange 21, Holyoke 22, Greenfield 24, Cohoes, N. Y., 25, Troy 26, Schenectady 27, Bennington, Vt., 28, Saratoga, N. Y., 29.

FROHMAN'S, DANIEL, COMEDIANS: Chicago, Ill., Aug. 27-Sept. 22, St. Louis, Mo., 24-29.

FRYE STOCK: Pottsville, Pa., Sept. 10-12, Carlisle 13-15, Westchester 17-22, Allentown 24-29.

GIRNEY STOCK (Wm. Stanford, mgr.): Kankakee, Ill., Sept. 10-15, Findlay, O., 17-22.

GILLETTE, WM.: Brooklyn, N. Y., Oct. 1-6.

GLAZIER, HARRY (Stair and Nicolai, props.; J. S. Flaherty, mgr.): Erie, Pa., Sept. 11, Warren 12, Titusville 13, Dunkirk, N. Y., 14, Jamestown 15, Buffalo 17-22, Niagara Falls 24, Lockport 25, Batavia 26, Canandaigua 27, Geneva 28, Oswego 29.

GOLDEN, RICHARD (Old Jed Prouty; Wm. H. Rudolph, mgr.): Buffalo, N. Y., Sept. 10-12.

GOODWIN-WINTER: Cairo, W. Va., Sept. 10-15.

GORMAND AND FORD STOCK: Danville, Can., Sept. 10-15.

GRANT, CHAS. BYRON (A Romance of Santa Barbara): Picton, Can., Sept. 11, Port Hope 12, Peterborough 13, Orillia 14, Barrie 15, Brantford 17, St. Thomas 18.

HACKETT, JAMES K. (Daniel Frohman, mgr.): New York city Sept. 3-29.

HANS HANSON: Berlin, Wis., Sept. 11, Beaver Dam 12, Edgerton 13, Mt. Morris, Ill., 14.

HARCOURT COMEDY (Ethel Fuller; Chas. K. Harris, mgr.): Newburyport, Mass., Sept. 10-15, Waltham 17-22.

HARRIGAN, EDWARD (Jas. H. Alliger, mgr.): Nashua, N. H., Sept. 11, Manchester 12, Franklin 14, Rockland, Mass., 17, Pawtucket, R. I., 18, 19, Woonsocket 20, Newport 21, New Bedford, Mass., 22, Portland, Me., 24, 25, Brattleboro, Vt., 26, Bellows Falls 27, Fitchburg, Mass., 28, Chelsea 29.

HAYSWARD, GRACE (Dick Ferris, prop.; Chas. A. White, mgr.): Madison, Wis., Sept. 10-15, La Crosse 17-22, Mankato, Minn., 24-29.

HEARTS OF OAK (Herne's; Wm. B. Gross, mgr.): Biddeford, Me., Sept. 11, Augusta 12, Bangor 13, Portland 14, 15, Laconia, N. H., 17, Concord 18, Manchester 19, Dover 20, Lowell, Mass., 21, Lynn 22, Gardner 24, Fitchburg 25, Marlboro 26, Rockville, Conn., 27, Hartford 28, 29.

HELLO, BILL (Willis M. Goodhue, mgr.): Wheeling, W. Va., Sept. 10, 11, McKeesport, Pa., 12, Uniontown 13, Charleroi 14, Rochester 15, Springfield 17, Meadville 18, Warren 19, Bradford 20, Niagara Falls, N. Y., 21, St. Catherine's, Ont., 22, Batavia, N. Y., 24, Canandaigua 25, Little Falls 26, Amsterdam 27, Gloversville 28, Johnstown 29.

HER MAJESTY (W. A. Brady, mgr.): Washington, D. C., Oct. 1—indefinite.

HERNE, JAS. A. (Liebler and Co., props.; Geo. C. Tyler, mgr.): New York city Sept. 17—indefinite.

HODGE, PODGE AND CO. (Peter Dailey): Boston, Mass., Sept. 10-29.

HOGAN'S ALLEY: Lynn, Mass., Sept. 10-12.

HOWARD-DORSET: Crawfordsville, Ind., Sept. 10-15, Terre Haute 17-22.

HOW HOPPER WAS SIDE TRACKED (Jule Walters): Hillsboro, O., Sept. 24.

HOYT COMEDY: Oklahoma City, Ok. T., Sept. 2-8, Guthrie 10-15, Perry 17-22.

HUMAN HEARTS (Western; Allen Hampton, mgr.): Polo, Ill., Sept. 11, Rochelle 12, Dixon 13, Sycamore 14, Champaign 15, Evansville, Ind., 16, Washington 17, Vincennes 18, Terre Haute 19, Danville, Ill., 20, Kankakee 21, Joliet 22.

HUMAN HEARTS (Eastern; W. E. Nankeville, prop.; Chas. H. Haystead, mgr.): Holyoke, Mass., Sept. 10-12, Marlboro 13, Lawrence 14, Exeter, N. H., 15, Manchester 17-19, Lowell, Mass., 20-22, Fitchburg 24, Hyde Park 25, Malden 26, Lynn 27-29.

HUMPTY DUMPTY (Jas. R. Dixon): Pittsburg, Pa., Sept. 10-15, Dayton, O., 17-22, Springfield 24, Union City 25, Muncie, Ind., 26, Kokomo 27, Streator, Ill., 28, Lasalle 29.

HUNTLEY, JACKSON: Grand Rapids, Mich., Sept. 10-12, Toledo, O., 13-15.

IMHOF COMEDY (W. Avery, mgr.): Highwood, Ill., Aug. 20—indefinite.

IN OLD KENTUCKY: Milwaukee, Wis., Sept. 9-15.

IN OLD VIRGINIA (Geo. W. B. Brown, prop.): Winchester, Ind., Sept. 11, 12, Union City 13, Elwood 14, Anderson 15.

IRWIN, MAY (H. B. Sire, mgr.): New Haven, Conn., Sept. 21, Bridgeport 22, Newark, N. J., 24-29.

JOHNNY ON THE SPOT: Auburn, N. Y., Sept. 11, Groton 12, Moravia 13, Canandaigua 14, Seneca Falls 15, Waterloo 17, Dundee 18, Watkins 19, 20, Elmira 21, 22, Towanda, Pa., 24, 25.

KELCEY-SHANNON (Bruce Edwards, mgr.): Detroit, Mich., Sept. 17-22, Cincinnati, O., 24-29.

KEMBLE AND SINCLAIR COMEDY (Gus Kemble, prop.; Chas. Sinclair, mgr.): Madison, N. J., Sept. 8-13.

KIDNAPPED IN NEW YORK (Barney Gilmore): Hartford, Conn., Sept. 10, 11, Westfield, Mass., 12, Palmer 13, Gardner 14, Fitchburg 15.

KING COMEDY (Chas. King, mgr.): Middleboro, Ky., Sept. 10-15.

KING DRAMATIC: Binghamton, N. Y., Sept. 10-15, Trenton, N. J., 17-22, Easton, Pa., 24-29.

KING DRAMATIC (Kirk Brown): Hazleton, Pa., Sept. 10-15, Shenandoah 17-22, Shamokin 24-29.

KINGSLEY-RUSSELL: Monmouth, Ill., Sept. 10-15.

KIPLING'S COMEDIANS (Edw. Kipling, mgr.): Bedford, Ind., Sept. 10-15.

KRAUSE-TAYLOR: Sherman, Tex., Sept. 10-15, Denison 17-22, Corsicana 24-29.

KLIMPT-HEARN: San Antonio, Tex., Sept. 10-15.

KRAUSE-TAYLOR: Ladonia, Tex., Sept. 10-15, Denison 17-22, Corsicana 24-29.

LAKE CASINO STOCK: St. Joseph, Mo., July 30—indefinite.

LEE, AMY: Bethlehem, Pa., Sept. 11, Allentown 12, Norristown 13, Harrisburg 14, Columbia 15, Reading 18.

LE MOYNE, MRS. (Liebler and Co., mgrs.): Wilmington, Del., Sept. 24, Reading, Pa., 25, Allentown 26, Scranton 27, Wilkes-Barre 28, Ithaca, N. Y., 29.

LEROYLE, HENNESSY (Other People's Money): Gardiner, Me., Sept. 11, Fairfield 12, Livermore Falls 14, Bath 15, Berlin, N. H., 17, St. Johnsbury, Vt., 18, Barre 19, Montpelier 20, Plattsburg, N. Y., 21, St. Albans, Vt., 22, Ottawa, Can., 24-26, Peterboro 28, Cobourg 29.

LEWIS, DOROTHY: Charleston, S. C., Sept. 3-22.

LINDLEY, HARRY: North Bay, Can., Aug. 13—indefinite.

LOST IN EGYPT (Harris and Parkinson): Lock Haven, Pa., Sept. 12, Bellefonte 13, Tyrone 14, Altoona 15, Phillipsburg 16.

LOST IN THE DESERT: Ithaca, N. Y., Sept. 22, Montreal, Can., 24-29.

LYCEUM COMEDY: Quincy, Ill., Sept. 10-15.

MACAULEY AND PATTON: Cumberland, Md., Sept. 10-15, McKeesport, Pa., 17-22.

McFADDEN'S FLATS: Atlanta, Ga., Sept. 10, 11, Birmingham, Ala., 12, Selma 13, Montgomery 14, Mobile 15, New Orleans, La., 16-22, Lake Charles 23, Galveston, Tex., 24, Houston 25, San Antonio 26, Waco 27, Ft. Worth 28, Dallas 29.

McHENRY, NELLIE (A. J. Spencer, mgr.): New York city Sept. 10-15.

MACK, ANDREW (The Rebel; Rich and Harris, mgrs.): New York city Aug. 20—indefinite.

MACK-FENTON STOCK (Wilbur Mack, mgr.): Montpelier, O., Sept. 10-15, Wauseon 17-22, Albion, Mich., 24-29.

MALONEY'S WEDDING: Springfield, Ill., Sept. 11, Decatur 12, Sullivan 13, Danville 14, Terre Haute, Ind., 15.

MANNERING, MARY (Frank McKee, mgr.): Buffalo, N. Y., Oct. 1-3.

MANSFIELD, RICHARD (A. M. Palmer, mgr.): New York city Oct. 1—indefinite.

MAN'S ENEMY: Saratoga, N. Y., Sept. 22, Albany 24-26, Troy 27, 28, Schenectady 29.

MANTELL, ROBT. B. (M. W. Hanley, mgr.): Pittsburg, Pa., Sept. 10-15, Youngstown, O., 17, Canton 18, Mansfield 19.

MARKS BROS. (No. 1; Tom Marks, mgr.): Muskegon, Mich., Sept. 10-22.

MARLOWE, JULIA (C. B. Dillingham, mgr.): Brooklyn, N. Y., Oct. 1-6.

MLLE. 'AWKINS (Alfred Aarons, mgr.): Washington, D. C., Sept. 17-22, Baltimore, Md., 24-29.

MATHEWS AND BULGER (Dunne and Ryley, mgrs.): Minneapolis, Minn., Sept. 10-15, Mankato 17, Sioux Falls, S. D., 18, Sioux City, Ia., 19, Omaha, Neb., 20, Nebraska City 21, Lincoln 22, Des Moines, Ia., 24, Marshalltown 25, Cedar Rapids 26, Springfield, Ill., 27, 28, Quincy 29.

MALONEY'S WEDDING DAY (Jas. L. McCabe; W. L. Crimans, mgr.): Monticello, Ia., Sept. 11, Manchester 12, Independence 13, Osage 14, Waverly 15.

MELVILLE, ROSE (Sis Hopkins): Chicago, Ill., Sept. 9-15, Cincinnati, O., 16-22, Louisville, Ky., 23-29.

MIDNIGHT IN CHINATOWN: St. Louis, Mo., Sept. 10-15.

MILLER, HENRY: Denver, Col., Sept. 12-15, Kansas City, Mo., 16.

MISS HOBBS (Julius Cahn, mgr.): Paterson, N. J., Sept. 11, 12, Middletown, N. Y., 13, Poughkeepsie 15, Johnstown 17, Rome 18, Watertown 19, Oswego 20, Lockport 21, Auburn 22, Geneva 24, Penn Yan 25, Ithaca 26, Elmira 27, Hornellsville 28, Olean 29.

MISS KIDDER (Flo Irwin): Baltimore, Md., Sept. 10-15, Philadelphia, Pa., 17-22, Pittsburg 24-29.

MODJESKA, MADAME: Montreal, Can., Oct. 15-20.

MONROE, GEO. W. (Frank E. Baker, mgr.): Jersey City, N. J., Sept. 10-15, Brooklyn, N. Y., 17-29.

MORRIS, FRANCIS, COMEDY (D. M. Morris, mgr.): North East, Pa., Sept. 10-15, Franklin 17-22, Meadville 24-29.

MORRISON COMEDY (Morrison and Powers, mgrs.): Rockland, Me., Sept. 10-15.

MORTON-KRESS: Natchez, Miss., Sept. 10-15.

MRS. B. O'SHAUGHNESSY, WASH LADY (George W. Monroe; Frank E. Baker, mgr.): Jersey City, N. J., Sept. 10-15, Brooklyn, N. Y., 17-29.

MURRAY COMEDY: Ft. Wayne, Ind., Sept. 10-15.

MURPHY, TIM (Fred G. Berger, mgr.): Cincinnati, O., Sept. 10-15, St. Louis, Mo., 17-22, Kansas City 24-29.

MYERS, LITTLE IRENE, CO. (Will H. Myers, mgr.): Washington, Pa., Sept. 10-15.

MY FRIEND FROM INDIA (Myron B. Rice, mgr.): Waterloo, N. Y., Sept. 11, Dunkirk 12, Toledo, O., 13-15, Auburn, Ind., 17, Kendallville 18, Kalamazoo, Mich., 19, Big Rapids 20, Traverse City 21, Petoskey 22.

MYRKLE AND HARDER: Johnstown, Pa., Sept. 10-15, Altoona 17-22, Reading 24-29.

NAUGHTY ANTHONY AND MME. BUTTERFLY (David Belasco, prop. and mgr.): Elmira, N. Y., Sept. 17, Ithaca 18, Syracuse 19, 20, Scranton, Pa., 21, Wilkes-Barre 22, Brooklyn, N. Y., 24-29.

NEILL, JAMES: Fresno, Cal., Sept. 10, 11, Stockton 12, San Jose 13-15, Portland, Ore., 17-22, Vancouver, B. C., 24-26, Victoria 27-29.

NEWMAN, JOSEPH (D. M. Gregory, bus. mgr.): Rifle, Col., Sept. 11, Delta 12, Lake City 13, Gunnison 14, Crested Butte 15, Montrose 17, Ouray 18, Telluride 19, Durango 21, Silverton 22, Monte Vista 24, Del Norte 25, Creede 26, Alamosa 27, Trinidad 29.

NEXT DOOR (J. H. Arthur, mgr.): Asbury Park, N. J., Sept. 11, Red Bank 12, Trenton 13, Plainfield 14, Elizabeth 15, Paterson 17-19, Morristown 20, Tarrytown, N. Y., 21, Poughkeepsie 22, Rondout 24, Hudson 25.

OLCOTT, CHAUNCEY: St. Paul, Minn., Sept. 10-15, Sioux City, Ia., 17, Omaha, Neb., 18, 19, Lincoln 20, St. Joseph, Mo., 21, 22, Kansas City 24-29.

OLD ARKANSAW: Paris, Ill., Sept. 11, Danville 12, Champaign 13, Pullman 14, Chicago 16-29.

OLD SI STEBBINS (Wallace and Gilmore, mgrs.): Warren, Pa., Sept. 11, Titusville 12, Meadville 13, Youngstown, O., 14, New Castle, Pa., 15.

OLE OLSON (Ben Hendricks; Wm. Gray, mgr.): Traverse City, Mich., Sept. 11, Petoskey 12, Cheboygan 13, St. Ignace 14, Sault Ste. Marie 15, Manistique 17, Ishpeming 18, Calumet 19, Lake Linden 20, Houghton 21, Marquette 22, Ironwood 24, Ashland, Wis., 25, Washburn 26, Duluth, Minn., 27, W. Superior, Wis., 28, Rice Lake 29.

OLIVER-LESLIE STOCK: Los Angeles, Cal., Sept. 9—indefinite.

O'NEILL, JAMES: Boston, Mass., Sept. 17-Oct. 6.

ON THE STROKE OF TWELVE (Whitaker and Lawrence, mgrs.): Detroit, Mich., Sept. 10-15, Cleveland, O., 17-22, Toledo 24-26, Grand Rapids, Mich., 27-29.

ON THE SUWANEE RIVER (Stair and Nicolai, props.; C. M. Patee, mgr.): Kansas City, Mo., Sept. 9-15, St. Joseph 16, 17, Des Moines, Ia., 18, 19, Davenport 20, Monmouth, Ill., 21, Aurora 22, Chicago 23-29.

OVER THE SEA (Geo. B. Edwards, mgr.): Battle Creek, Mich., Sept. 10-12, Jackson 13-15.

PAYTON, CORSE, COMEDY (J. T. Macauley, mgr.): Fitchburg, Mass., Sept. 17-22, Lynn 24-Oct. 6.

PAYTON, CORSE, STOCK (David J. Ramage, mgr.): Schenectady, N. Y., Sept. 10-15, Haverhill, Mass., 17-22, Manchester, N. H., 24-29.

PERUCHI-BELDINI: Bowling Green, Ky., Sept. 10-15.

PETERS, PHIL AND NETTIE: Atlanta, Ga., Aug. 20—indefinite.

PHELAN STOCK: Lynn, Mass., Sept. 10-15, Biddeford, Me., 17-22, Newburyport, Mass., 24-29.

PIERSON STOCK: Atlanta, Ga., Aug. 20—indefinite.

PRICE-ARLINGTON (Wm. N. Smith, mgr.): Ponca City, Ok. T., Sept. 10-15.

PRIVATE JOHN ALLEN (Chas. B. Hanford, mgr.): Lynchburg, Va., Oct. 1, Richmond 2, 3, Newport News 4, Norfolk 5, 6.
QUO VADIS (Aiden Benedict's; E. T. Stetson, mgr.): St. Thomas, Ont., Sept. 11, Simcoe 12, Brantford 13, Galt 14, Berlin 15, Guelph 17, Owen Sound 18, Barrie 19, Orillia 20, Lindsay 21, Peterborough 22, Port Hope 24, Cobourg 25, Belleville 26, Deseronto 27, Kingston 28, Gananoque 29.
QUO VADIS (Aiden Benedict's; Col. Bernard, mgr.): Chippewa Falls, Wis., Sept. 11, Menominee 12, New Richmond 13, Stillwater, Minn., 14, Hastings 15, St. Peter 17, New Ulm 18, Mankato 19, Northfield 20, Faribault 21, Owatonna 22, Waseca 24, Austin 25, Albert Lea 26, Eldora, Ia., 27, Vinton 28, Mason City 29.
QUO VADIS (Aiden Benedict's; L. Haskell, mgr.): Philadelphia, Pa., Sept. 10-15, Boston, Mass., 17-22, Bridgeport, Conn., 24-26.
QUO VADIS (Aiden Benedict's; E. C. Summers, mgr.): Oskaloosa, Ia., Sept. 11, Iowa Falls 12, Boone 13, Osceola 14, Shenandoah 15, Atlanta 17, Red Oak 18, Clarinda 19, Creston 20, Maryville, Mo., 21, Trenton 22, Unionville 24, Brookfield 25, Marceline 26, Carrollton 27, Paris 28, Moberly 29.
QUO VADIS (E. J. Carpenter's): So. Chicago, Ill., Sept. 11, Mishawaka, Ind., 12.
QUO VADIS (F. C. Whitney and Edwin Knowles): Pittsburg, Pa., Sept. 10-15.
QUO VADIS (F. C. Whitney and Edwin Knowles): New Haven, Conn., Sept. 13-15.
QUO VADIS (F. C. Whitney and Edwin Knowles): Minneapolis, Minn., Sept. 9-15.
RAILROAD JACK: York, Neb., Sept. 11, Seward 12, Grand Island 13, Harvard 14, Wymore 15.
RASHLAND AND LESLIE THEATRE: Mansfield, Pa., Sept. 10-12.
REAPING THE WHIRLWIND (J. M. Cooke and W. P. Cullen, mgrs.): Hoboken, N. J., Sept. 9-12, Waterbury, Conn., 13-15, New York city 17-22, Philadelphia, Pa., 24-29.
REDMOND CO. (No. 1): Omaha, Neb., Aug. 13—indefinite.
REDMOND CO. (No. 2): Galena, Ill., Aug. 13—indefinite.
REED, ROLAND (E. B. Jack, mgr.): Worcester, Mass., Sept. 11, Hartford, Conn., 12, Springfield, Mass., 13, Albany, N. Y., 14, Syracuse 15, Cincinnati, O., 17-22, Cleveland 24-29.
REMEMBER THE MAINE (Lincoln J. Carter's): Baraboo, Wis., Sept. 11, Portage 12, Grand Rapids 13, Chippewa Falls 14, Duluth, Minn., 15, Ashland, Wis., 17, Bayfield 18, Washburn 19, Ironwood, Mich., 20, Bessemer 21.
RICHARDS, WM. (Joseph Brown, mgr.): Georgetown, P. E. I., Sept. 10, 11, New Glasgow, N. S., 12, 13, Sackville, N. B., 14, 15, Amherst, N. S., 17, 19, Truro 20-22, Springfield 24-26, Parrsboro 27-29.
ROBER, KATHERINE: Scranton, Pa., Sept. 10-15, Pittston 17-22, Binghamton, N. Y., 24-Oct. 6.
ROBSON, STUART (D. V. Arthur, mgr.): Albany, N. Y., Sept. 17, Syracuse 18, Rochester 19, Buffalo 20-22, Youngstown, O., 24, Toledo 25, So. Bend, Ind., 26, Milwaukee, Wis., 27-29.
ROBSON THEATRE: Columbus, Ga., Aug. 13—indefinite.
ROE AND FENBERG: Canton, N. Y., Sept. 10-15, Ogdensburg 17-22.
ROGERS BROS.: New York city 17—indefinite.
ROWE-KING STOCK: Waterville, Me., Sept. 10-12, Fairfield 13-15.
RUSSELL, ANNIE (A Royal Family; Chas. Frohman, mgr.): New York city Sept. 5—indefinite.
RYAN, DAN'L R.: Plattsburg, N. Y., Sept. 10-15, Glens Falls 17-22, Herkimer 24-29.
SALISBURY STOCK (Sherman Brown, mgr.): Milwaukee, Wis., May 21—indefinite.
SAPHO (Edith Lemmert): Hanford, Cal., Sept. 11, Visalia 12, Fresno 13, Bakersfield 14, 15.
SAWTELLE DRAMATIC: Manchester, N. H., Sept. 10-15.
SCHILLER STOCK (E. A. Schiller, mgr.): Lowell, Mass., Sept. 10-15.
SECRET SERVICE (Julius Cahn, mgr.): Jersey City, N. J., Sept. 10-15, Newport, R. I., 17, Fall River, Mass., 18, Taunton 19, Salem 20, Portland, Me., 21, 22, Bangor 24, Biddeford 25, Dover, N. H., 26, Lawrence, Mass., 27, Haverhill 28, Lowell 29.
SHANNON, HARRY: Tecumseh, Mich., Sept. 10-15, Hudson 17-22.
SHEA-McAULIFFE STOCK (Harry Katzes, mgr.): Gloucester, Mass., Sept. 10-15, Lawrence 17-22, Woonsocket, R. I., 24-29.
SHEA, THOS. E.: Newport, R. I., Sept. 10-15, Milford, Mass., 17-22, Lowell 24-29.
SHEARER, TOMMY: Elyria, O., Sept. 10-15, Sandusky 17-22, Shelby 24-29.
SHERLOCK HOLMES (No. 2; Chas. Frohman, mgr.): Norfolk, Va., Sept. 24, Richmond 25, 26, Danville 27, Columbia, Ga., 28, Charleston, S. C., 29.
SHORE ACRES (Herne's; Wm. B. Gross, mgr.): Anderson, O., Sept. 11, Kokomo, Ind., 12, Richmond 13, Dayton, O., 14, 15, Indianapolis, Ind., 17-22, Benton Harbor, Mich., 24, Grand Rapids 25, 26, Lansing 27, Toledo, O., 28, 29.
SI PLUNKARD (Bob Mack, mgr.): Port Huron, Mich., Sept. 11, Flint 12, Lansing 13, Albion 14, Kalamazoo 15, Three Rivers 17, Mishawaka, Ind., 18, Valparaiso 19, Hammond 20, Niles, Mich., 21, Benton Harbor 22, Plymouth, Ind., 24, Rochester 25, Peru 26, Elwood 27, Albany 28, Alexandria 29.
SKINNER, OTIS: New York city Sept. 3—indefinite.
SLAVES OF THE ORIENT (Sullivan and Blair, mgrs.): Philadelphia, Pa., Sept. 10-15, Jersey City, N. J., 17-22, Rochester, N. Y., 24-26, Syracuse, 27-29.
SNOW AND HERON STOCK (Mittenthal Bros., mgrs.): Pittsfield, Mass., Sept. 10-15, Wilmington, Del., 17-22, Poughkeepsie, N. Y., 24-29.
SOMERS AND BUMMEL STOCK (W. C. Amberson, mgr.): Danville, Pa., Sept. 10-15.
SOTHERN, E. H.: New York city Sept. 16-29.
SOUTHERN STOCK (Mabel Paige): Mahanoy City, Pa., Sept. 10-12, Royersford 13-15, Lebanon 17-22.
SPOONER DRAMATIC (F. E. and Allie; W. Dick Harrison, bus. mgr.): Carthage, N. Y., Sept. 10-15.
SPOONERS, THE (Edna May and Cecil): Williamsport, Pa., Sept. 3-15, Carbondale 17-22, Yonkers, N. Y., 24-29.
SPORTING LIFE: St Paul, Minn., Sept. 10-15.
STEVENS STOCK (Landers Stevens, prop. and mgr.): Oakland, Cal.—indefinite.
STUTZ, J. G.: Greenwood, B. C., Aug. 13—indefinite.
SULLY, DANIEL: New York city Sept. 3-29.
TENNESSEE'S PARDNER (Arthur C. Aiston, prop. and mgr.): Syracuse, N. Y., Sept. 10-12, Rochester 13-15, Albion 17, Medina 18, Middleport 19, Conneaut, O., 20, Newcastle, Pa., 21, Youngstown, O., 22, Cleveland 24-29.
THANHOUSER STOCK: Milwaukee, Wis., Aug. 27—indefinite.
THAT MAN (Harry Lillford, mgr.): Leadville, Col., Sept. 11, Salida 12, Florence 13, Pueblo 14, Colorado Springs 15, Cheyenne, Wyo., 19, Rawlins 20, Park City, U., 21, Ogden 22, Salt Lake City 24-26.
THE AMERICAN GIRL (A. Q. Scammon): St. Johnsbury, Vt., Sept. 11, 12, White River Junction 13, 14, Windsor 15, Springfield 17, Middleburg 18, Burlington 19.
THE ANGEL OF THE ALLEY: Boston, Mass., Sept. 10-15, New Haven, Conn., 17-19, Paterson, N. J., 20-22, Brooklyn, N. Y., 24-29.
THE BELLE OF HONOLULU: Fall River, Mass., Sept. 10-12.
THE BELLE OF MANILA: Defiance, O., Sept. 11, St. Mary's 12, Marysville 13, Kenton 14, Springfield 15.
THE BOWERY AFTER DARK: Baltimore, Md., Sept. 10-15, Philadelphia, Pa., 17-22, New York city 24-29.
THE BROWNIES IN FAIRYLAND (S. H. Friedlander and Co., mgrs.): Hoquiam, Wash., Sept. 11, Aberdeen 12, Olympia 13, Tacoma 14, 15, Victoria, B. C., 17, Vancouver 18, New Whatcom, Wash., 19, Seattle 20-22.
THE CAVALIER OF FRANCE (Shipman Bros., mgrs.): Lindsay, Ont., Sept. 17, Peterboro 18, Cobourg 19, Picton 20, Belleville 21, Wapanee 24, Gananoque 25, Brockville 26, Cornwall 27, Ottawa 28, 29.
THE CHOIR INVISIBLE: Boston, Mass., Oct. 1—indefinite.
THE CHRISTIAN (Eastern; Liebler and Co., mgrs.): Woonsocket, R. I., Sept. 11, Taunton, Mass., 12, Concord, N. H., 13, Manchester 14, Lawrence, Mass., 15, Gloucester 17, Salem 18, Worcester 19, 20, Portsmouth, N. H., 21, Dover 22, Portland, Me., 24, 25, Lewiston 26, Bangor 28.
THE CHRISTIAN (Western; Liebler and Co., mgrs.): Milwaukee, Wis., Sept. 10-15, Freeport, Ill., 17, Aurora 18, Elgin 19, Janesville, Wis., 20, Rockford, Ill., 21, Clinton, Ia., 22, Dubuque 24, Davenport 25, Galesburg, Ill., 26, Peoria 27, Quincy 28, Jacksonville 29.
THE CONVICT'S DAUGHTER: Marion, Ind., Sept. 11, Anderson 12, Indianapolis 13-15, St. Louis, Mo., 16-22.
THE COUNTY FAIR (Neil Burgess): Boston, Mass., Sept. 1-Oct. 6.
THE DAIRY FARM (Eastern; J. H. Wallick, mgr.): Boston, Mass. Aug. 27-Sept. 22, New York city 24-29.
THE DAIRY FARM (Western; J. H. Wallick, mgr.): St. Louis, Mo., Sept. 10-15, St. Paul, Minn., 16-22, Minneapolis 23-29.
THE ELEVENTH HOUR (Lincoln J. Carter; Frederic Kimball, mgr.): Des Moines, Ia., Sept. 10-12, Eldora 13, Marshalltown 14, Boone 15, Nebraska City, Neb., 17, Falls City 18, St. Joseph, Mo., 19, 20, Atchison, Kan., 21, Lawrence 22, Topeka 24, Junction City 25, Salina 26, Manhattan 27, Clay Center 28, Belleville 29.
THE FAST MAIL (Lincoln J. Carter's; Edmund Manley, mgr.): Chicago, Ill., Sept. 9-22.
THE FLAMING ARROW (Lincoln J. Carter, prop.; Smith Turner, mgr.): Sheboygan, Wis., Sept. 11, Waukesha 12, Racine 13, Kenosha 14, Aurora, Ill., 15, Monmouth 17, Jacksonville 18, Alton 19, Springfield 20, Clinton 21, Lincoln 22, Champaign 24, Danville 25, Mattoon 26, Vincennes 27, Washington 28, Brazil 29.
THE GAME KEEPER (Smith O'Brien; Rowland and Clifford, mgrs.): Cincinnati, O., Sept. 9-15, Detroit, Mich., 16-22.
THE GIRL FROM MAXIM'S (Julius Cahn, mgr.): Buffalo, N. Y., Sept. 13-15, Rochester 17, Geneva 18, Auburn 19, Amsterdam 20, Albany 21, Troy 22, N. Adams, Mass., 24, Pittsfield 25.
THE GREAT RUBY: New York city Sept. 1—indefinite.
THE HEART OF CHICAGO (Ed W. Rowland, mgr.): Indianapolis, Ind., Sept. 10-12, Elwood 13, Kokomo 14, Marion 15.
THE HEART OF MARYLAND (David Belasco, prop. and mgr.): Williamsburg, N.Y., Sept. 10-15, Providence, R. I., 17-22, Boston, Mass., 24-29.
THE HOTTEST COON IN DIXIE (Phil. R. Miller, mgr.): Beatrice, Neb., Sept. 13, Lincoln 14, 15, Omaha 16, Council Bluffs, Ia., 17, St. Cloud, Minn., 24, Crookston 25, Grafton, N. Dak., 26, Winnipeg, Man., 27, 28, Grand Forks, N. D., 29.
THE HOUSE THAT JACK BUILT: St. Paul, Minn., Sept. 16-22, Minneapolis 24-29.
THE HUSBANDS OF LEONTINE (Chas. Frohman, mgr.): New York city Sept. 10—indefinite.
THE IVY LEAF (Johnston and Smiley, mgrs.): Ann Arbor, Mich., Sept. 13, Lansing 14, Bay City 15, Saginaw 17, Flint 18, Port Huron 19, Pontiac 20, 21, Owosso 22, Jackson 24, Kalamazoo 25, Holland 26, Allegan 27, Battle Creek 28, La Porte, Ind., 29.
THE KING OF THE OPIUM RING (Eastern; Blaney and Vance, mgrs.): New Haven, Conn., Sept. 10-15.
THE LIMITED MAIL (Elmer E. Vance, mgr.): Lowell, Mass., Sept. 10-12, Northampton 13, Holyoke 14, Springfield 15, Worcester 17-22, Hartford, Conn., 24, 25, Bristol 26, Wallingford 27, Derby 28, So. Norwalk 29.
THE LITTLE MINISTER (Chas. Frohman, mgr.): Elizabeth, N. J., Sept. 18, Carlisle, Pa., 20, Lancaster 21, Atlantic City, N. J., 22, Morristown, Pa., 24, Allentown 25, Bethlehem 26, Pottsville 27, Mahanoy City 28, Hazelton 29.
THE MAN FROM MEXICO (Broadhurst Bros., mgrs.): Martinsburg, W. Va., Sept. 11, Parkersburg 12, Marietta, O., 13, Wheeling, W. Va., 14, Marion, O., 15, So. Chicago, Ill., 16, Peoria 17, Galesburg 18, Burlington 19, Keokuk, Ia., 20, [illegible], Ill., 21, Junction City, Kan., 22, Denver, Col., 24-29.
THE MAN FROM MEXICO (Will O. Wheeler, mgr.): Asbury Park, N. J., Sept. 17, Atlantic City 18, Bethlehem, Pa., 19, Easton 20, Reading 21, Allentown 22, Paterson, N. J., 24-26, Middletown, Conn., 27, York, Pa., 28, Lancaster 29.
THE MAN-O'-WAR'S MAN (Combs and Grady, mgrs.): Newport News, Va., Sept. 11, Petersburg 12, Richmond 13, Lynchburg 14, Danville 15, Charlotte 17, Spartansburg 18, Florence, S. C., 19, Augusta 20, Charleston 21, Savannah 22.
THE NAVAL CADET: Washington, D. C., Sept. 16-22.
THE NIGHT BEFORE CHRISTMAS (W. B. Merrill, mgr.): Fond du Lac, Wis., Sept. 10, 11, Janesville 12, Madison 13, Aurora, Ill., 14, Elgin 15, Chicago 16-22, So. Chicago 23, Pullman 24, Kankakee 25, Frankfort, Ind., 26, Noblesville 27, Franklin 28, Columbus 29.
THE PRISONER OF ZENDA (Munro and Sage, mgrs.): Newburg, N. Y., Sept. 11, Troy 12, Glens Falls 13, Rutland, Vt., 14, Albany, N. Y., 15, Cohoes 17, Amsterdam 18, Oswego 19, Rome 20.
THE PRISONER OF ZENDA (Shipman Bros., mgrs.): Brantford, Ont., Sept. 18, 19, Hamilton 24, St. Catherines 25, Tilsonburg 27, St. Thomas 29.
THE QUEEN OF CHINATOWN (J. W. Fellows, mgr.): Paterson, N. J., Sept. 10-12, Hoboken 13-15.
THE ROYAL BOX (Andrew Robson; Frank S. Arnette, mgr.): Ottawa, Can., Sept. 10, 11, Brockville 12, Belleville 13, Peterborough 14, Orillia 15, Barrie 17, Niagara Falls, N. Y., 18, St. Catherines, Can., 19, Hamilton 20, Guelph 21, London 22, St. Thomas 24, Berlin 25, Brantford 26, Woodstock 27, Chatham 28, Port Huron, Mich., 29.
THE SIGN OF THE CROSS (Tom Pitt, mgr.): Montreal, Can., Oct. 8.
THE STAR BOARDER: Cincinnati, O., Sept. 10-15.
THE SUNSHINE OF PARADISE ALLEY (Louis Miller, mgr.): Augusta, Me., Sept. 11, Damariscotta 12, Norway 13, Bethel 14, Berlin, N. H., 15, Lancaster 17, Lyttleton 18, Whitefield 19, Woodsville 20, Hardwick, Vt., 21, Morrisville 22, St. Johnsbury 24, Newport 25, Richford 26, St. Albans 27, Burlington 28, Plattsburg, N. Y., 29.
THE TIDE OF LIFE (E. N. McDowell, mgr.): Cleveland, O., Sept. 10-15.
THE VILLAGE POSTMASTER (J. Wesley Rosenquest, mgr.): Fall River, Mass., Sept. 11, 12, Woonsocket, R. I., 13, Attleboro, Mass., 14, Haverhill 15, Worcester 17, 18, Holyoke 19, 20, Springfield 21, 22, Hartford, Conn., 24, 25, New Britain 26, Waterbury 27, New Haven 28, 29.
THE WAIFS OF NEW YORK (Katie Emmett): Milwaukee, Wis., Sept. 16-22.
THE WOMAN IN BLACK (Jack Hoeffler, mgr.): Dayton, O., Sept. 10-12, Columbia 13-15, Toledo 16-22, Detroit, Mich., 24-29.
THE WORLD (Dickson and Mustard; D. E. Benn, mgr.): Springfield, O., Sept. 11, Marion 12, Dayton 13-15, Cincinnati 17-22, Frankfort, Ky., 24, Lexington 25, Owensboro 26, Evansville, Ind., 27, 28, Washington 29.
THROUGH THE BREAKERS (Gus Hill, mgr.): Niagara Falls, N. Y., Sept. 22, Toronto, Can., 24-29.
TODD'S ENGLISH COMEDIANS: Bluffton, Ind., Sept. 10-15.
TOO RICH TO MARRY (Emilie A. Levi, mgr.): Savanna, Ill., Sept. 12, Fulton 13, Canton 14, Peoria 15, Rock Island 16.
TOWN TOPICS: Canandaigua, N. Y., Sept. 11, Batavia 12, St. Catherines, Ont., 13, Niagara Falls, N. Y., 14.
TRAVERS-VALE PLAYS AND PLAYERS: Decatur, Ala., Sept. 10-12, Athens 13-15, Florence 17-19, Tupelo, Miss., 20-22, West Point 24-26, Aberdeen 27-29.
TWO LITTLE VAGRANTS (Edward C. White, mgr.): Waterbury, Conn., Sept. 10-12, New Haven 13-15, Elizabeth, N. J., 18, Reading, Pa., 19, 20, Wilkes-Barre 21, Scranton 22, Mahanoy City 24, Shenandoah 25, Harrisburg 26, Altoona 27, Johnstown 28, Butler 29.
TWO MARRIED MEN (Chas. E. Schilling, mgr.): Belvidere, Ill., Sept. 11, De Kalb 12, Sterling 13, Canton, Ia., 14, Moline, Ill., 15, Davenport, Ia., 16, Iowa City 17, Independence 18, Waterloo 19, Iowa Falls 20, Ft. Dodge 21, Boone 22, Des Moines 24, 25, Oskaloosa 26, What Cheer 27, Ottumwa 28, Washington 29, Rock Island, Ill., 30.
UNCLE HEZ (Frank Adams): Elk Garden, W. Va., Sept. 11, Thomas 12, Elkins 13, Grafton 14, Fairmont 15.
UNCLE JOSH SPRUCEBY (Eastern; Dave B. Lewis, mgr.): Chillicothe, O., Sept. 11, Circleville 12, Portsmouth 13, Huntington, W. Va., 14, Parkersburg 15.
UNCLE JOSH SPRUCEBY (Northern; Dave B. Lewis, mgr.): London, Can., Sept. 10-12, St. Thomas 13, Guelph 14, Hamilton 15.
UNCLE JOSH SPRUCEBY (Western): Grand Forks, N. D., Sept. 13.
UNCLE SAM IN CHINA (Aiden Benedict's; J. L. Ashton, mgr.): Baltimore, Md., Sept. 10-15, Philadelphia, Pa., 17-22, Frankfort 24-26, Hoboken, N. J., 27-29.
UNCLE TOM'S CABIN (Stetson's; Eastern): Frankford, Pa., Sept. 12, West Chester 13.
UNCLE TOM'S CABIN (Stetson's; Wm. Kibble, mgr.; Western): Pomeroy, O., Sept. 11, Huntington, W. Va., 12, Ironton 13, Portsmouth 14, Chillicothe 15, Jackson 17, Logan 18, Nelsonville 19, Lancaster 20.
UNCLE TOM'S CABIN (Western; Al. W. Martin): Galesburg, Ill., Sept. 11, Lincoln 12, Clinton 13, Farmer City 14, Bloomington 15, Pekin 17, Peoria 18, Ottawa 19, Lasalle 20, Moline 21, Davenport, Ia., 22.
UNDER SEALED ORDERS: Seattle, Wash., Sept. 2-22.
UNDER THE DOME (J. L. Buford, mgr.): Mt. Carroll, Ill., Sept. 12, Rockford 13, Belvidere 14, Harvard 15, Kenosha, Wis., 16, Columbus 17, Portage 18, 19, Baraboo 20, Madison 21, Beloit 22.
UNDER THE RED ROBE (Julius Cahn, mgr.): Elizabeth, N. J., Sept. 29.
VALENTINE STOCK: Toronto, Can., Aug. 27—indefinite.
VAN DYKE AND EATON: Freeport, Ill., Sept. 10-15.
VICKERS, MATTIE: Appleton, Wis., Sept. 10-15, Manitowoc 17-22.
VILLAIR, ALLEN (Geo. Hasbrouck, mgr.): No. Adams, Mass., Sept. 10-15, Turner's Falls 17-22.
WAITE COMEDY: New Britain, Conn., Sept. 10-15, Waterbury 17-22, Middletown 24-29.
WALSH, BLANCHE: New York city Oct. 8—indefinite.
WARD AND VOKES (E. D. Stair, mgr.): Detroit, Mich., Sept. 10-15, Cleveland, O., 17-22, Toledo 23-26, Grand Rapids, Mich., 27, Jackson 28, So. Bend, Ind., 29.
WARNER COMEDY (Ben R. Warner, mgr.): Charles City, Ia., Sept. 10-15.
WAY DOWN EAST: Chicago, Ill., Aug. 18—indefinite.
WHAT HAPPENED TO JONES (Bonta and Brown, mgrs.): Portland, Me., Sept. 11-13, Augusta 14, Bangor 15, Lynn, Mass., 17, Malden 18, Springfield 19, New Haven, Conn., 20-22, Bridgeport 24, Waterbury 25, Hartford 26, Willimantic 27, Newport 28, New London 29.
WHAT HAPPENED TO JONES (Broadhurst Bros., mgrs.): Yonkers, N. Y., Sept. 13, Poughkeepsie 14, Hudson 15, Ticonderoga 17, Plattsburg 18, Rutland, Vt., 19, Hoosic Falls 20, Saratoga, N. Y., 21, Amsterdam 22, Schenectady 24, Oneonta 25, Norwich 26, Utica 27, Oswego 28, Watertown 29.
WHERE IS COBB (Eastern; Miller and Eagan, mgrs.): Woodstock, N. B., Sept. 11, Houlton, Me., 12, Calais 13, Eastport 14, Machias 15, Bar Harbor 17, Camden 18, Gloucester, Mass., 19, Westfield, Conn., 20, Winsted 21, Torrington 22, Bristol 24, Meriden 25, New Milford 26, Paterson, N. J., 27-29.
WHERE IS COBB (Western; Elmer Walters, mgr.): Noblesville, Ind., Sept. 11, Brazil 12, Mattoon, Ill., 13, Pana 14, Springfield 15, Alton 16.
WHO IS WHO (F. W. Stair, mgr.): Newark, O., Sept. 11, Zanesville 12, Cambridge 13, Uhrichsville 14, Steubenville 17, Marietta 18, Parkersburg, W. Va., 19, Pomeroy, O., 20, Gallipolis 21, Charleston, W. Va., 22.
WHY SMITH LEFT HOME (Broadhurst Bros., mgrs.): Hartford, Conn., Sept. 11, Springfield, Mass., 12, Derby, Conn., 13, Waterbury 14, Middletown 15, New York city 17-22, Biddeford, Me., 24, Bangor 26, Bath 27, Portland 28, 29.
WILLIAMS AND WALKER (Sam L. Tuck, mgr.): Mt. Vernon, N. Y., Sept. 17, Stamford, Conn., 18, S. Norwalk 19, Bridgeport 20, Meriden 21, Middletown 22, New London 24, Norwich 25, Hartford 26, Springfield, Mass., 27, Worcester 28, 29.
WILLIAMS COMEDY: Coal Creek, Tenn., Sept. 10-15.
WILSON, AL. H. (Sale and Ellis, mgrs.): Reading, Pa., Sept. 17, Allentown 18, Easton 19, Hazleton 20, Williamsport 21, York 22, Baltimore, Md., 24-29.
WILSON COMEDY (Jack Harvey, mgr.): Frankford, Pa., Sept. 10, 11.
WILSON, GEO. W.: Oldtown, Me., Sept. 10-12, Belfast 13-15, Lewiston 17-22, Augusta 24-29.
WOMAN AND WINE (Harry Doel Parker, mgr.): Boston, Mass., Aug. 30-Sept. 15, Providence, R. I., 17-22, Brooklyn, N. Y., 24-29.
WOOD DRAMATIC: Lambertville, N. J., Sept. 10-15.
WOODWARD-WARREN: Jacksonville, Fla., Sept. 10-15, Brunswick, Ga., 17-22, Mobile, Ala., 24-29.
ZAZA (No. 2; Chas. Frohman, mgr.): Middletown, N. Y., Sept. 24, Paterson, N. J., 25, 26, Elizabeth 27, Reading, Pa., 28, Allentown 29.

OPERA AND EXTRAVAGANZA.

ANDREWS OPERA (Chas. D. Hazelrigg, mgr.): Bloomington, Ill., Sept. 10-12, Peoria 13-15, Rock Island 16, Davenport, Ia., 17-19, Burlington 20-22, Quincy, Ill., 24-26, Louisiana, Mo., 27-29.
ARNOLD OPERA: Denver, Col.—indefinite.
AZZALI OPERA: San Francisco, Cal., Sept. 8—indefinite.
BLACK PATTI TROUBADOURS (Voelckel and Nolan, mgrs.): Halifax, N. B., Sept. 10-15, St. John 17-20, Calais, Me., 21, Machias 22, Ellsworth 24, Lewiston 25, Portland 26, 27, Westbrook 28, Bath 29.
BOSTON LYRIC: Seattle, Wash., Sept. 9-15, Vancouver, B. C., 17-19, New Westminster 20, Victoria 21, 22.
CANTOR OPERA (Nat B. Cantor, mgr.): Meriden, Conn., Sept. 10-15, Putnam 17-22, Woonsocket, R. I., 24-29.
CASTLE SQUARE: Chicago, Ill., Sept. 17—indefinite.
CHESTER PARK OPERA (A. R. Gosling, mgr.): Winton Place, O., June 24—indefinite.
COLUMBIA COMIC OPERA: Lynchburg, Va., Sept. 10-15.
DANIELS, FRANK (Kirke La Shelle, mgr.): Elmira, N. Y., Sept. 11, Jamestown 12, Toledo, O., 13, Columbus 14, Indianapolis, Ind., 15, Chicago, Ill., 16-29.
DE ANGELIS, JEFFERSON: Baltimore, Md., Sept. 24.
ELITE OPERA: Birmingham, Ala., Aug. 13—indefinite.
GRAND ENGLISH OPERA (Maurice Grau and Henry W. Savage, mgrs.): New York city Oct. 1—indefinite.
GRAU, JULES: Racine, Wis., Sept. 23.
GRAU, MAURICE: San Francisco, Cal., Nov. 12-Dec. 8.
HERALD SQUARE: Paris, Ky., Sept. 10, 11, Somerset 12, 13, Lancaster 14, 15, Danville 17, 18, Mt. Sterling 19, Winchester 20.
IN GAY NEW YORK: Boston, Mass., Sept. 3—indefinite.
MIDLAND BEACH OPERA (Brockmeyer and Kingsley, mgrs.): Midland Beach, S. I.—indefinite.
NIELSEN, ALICE (Frank L. Perley, mgr.): New Haven, Conn., Oct. 1.
OLYMPIA OPERA: New Orleans, La., April 23—indefinite.
ROBINSON OPERA (Frank V. French, mgr.): Sydney, C. B., Sept. 3-29, St. John's, N. S., Oct. 1-27.
SEABROOKE, THOS. Q.: Harlem, N. Y., Sept. 22-29.
SPENCER OPERA: St. Louis, Mo., June 3—indefinite.
THE BELLE OF NEW YORK: Washington, D. C., Sept. 10-15, Norfolk, Va., 17, Richmond 18, 19, Roanoke 20, Knoxville, Tenn., 21, Chattanooga 22, Nashville 24, Memphis 25, 26, Birmingham, Ala., 27, Atlanta, Ga., 28, 29.
THE BOSTONIANS: Brooklyn, N. Y., Oct. 1-6.
THE CADET GIRL: Philadelphia, Pa., Sept. 10-29.
THE DEVIL'S AUCTION: St. John, N. B., Sept. 10-15.
THE EVIL EYE (Chas. H. Yale; Sidney R. Ellis, mgr.): Galt, Can., Sept. 11, Berlin 12, Woodstock 13, Hamilton 14, Belleville 15, Ottawa 17-22, Montreal 24-29.
THE ROSE OF PERSIA (Chas. Frohman, mgr.): New York city Sept. 6—indefinite.
THE TELEPHONE GIRL: Brooklyn, N. Y., Sept. 10-15, Newark, N. J., 17-22, Jersey City 24-29.
WILBUR-KIRWIN OPERA: Charleston, W. Va., Sept. 10-15, Lexington, Ky., 17-22, Knoxville, Tenn., 24-29.
WILBUR OPERA: Saginaw, Mich., Sept. 10-15.
WILSON, FRANCIS: New York city Sept. 10—indefinite.
YOUNG, JOHN E., OPERA: Wilmington, Del., Sept. 10-15, Chester, Pa., 17-22.

VARIETY.

AMERICAN BURLESQUERS: Washington, D. C., Sept. 10-15, Columbus, O., 17-19, Cincinnati 24-29.
AUSTRALIAN BURLESQUERS: Pittsburg, Pa., Sept. 10-15.
BEHMAN SHOW: Chicago, Ill., Sept. 10-15.
BIG SENSATION (Matt J. Flynn): Providence, R. I., Sept. 10-15.
BROADWAY BURLESQUERS: Cleveland, O., Sept. 10-15.
CITY CLUB (Miaco's): Boston, Mass., Sept. 10-15, New York city 17-22, Pittsburg, Pa., 24-29.
CRACKER JACKS: Bridgeport, Conn., Sept. 10-12, Hartford 13-15, Boston, Mass., 17-22, Providence, R. I., 24-29.
GAY MORNING GLORIES: New York city Sept. 10-22.
GAY MASQUERADERS: Brooklyn, N. Y., Sept. 10-15, New York city 17-22, Boston, Mass., 24-29.
HIGH ROLLERS: Baltimore, Md., Sept. 10-15, Wilmington, Del., 17, 18.
JOLLY GRASS WIDOWS: Indianapolis, Ind., Sept. 10-15.
KING RASTUS (W. H. Isham, mgr.): Washington, D. C., Sept. 10-15, Pittsburg, Pa., 17-22.
KINGS AND QUEENS BURLESQUERS: New York city Sept. 3-15.
MAJESTICS: Milwaukee, Wis., Sept. 10-15.
MOULIN ROUGE (Fred Rider, mgr.): Grand Rapids, Mich., Sept. 10-15.
MERRY MAIDENS: Cincinnati, O., Sept. 10-15.
NEW YORK STARS: Elizabeth, N. J., Oct. 6, Philadelphia, Pa., 8-13.
ORIENTAL BURLESQUERS (W. B. Watson, mgr.): St. Paul, Minn., Sept. 10-15.
PARISIAN BELLES GAY BURLESQUERS: Detroit, Mich., Sept. 10-15, Grand Rapids 17-22, Chicago, Ill., 24-29.
RENTZ-SANTLEY (Abe Leavitt, mgr.): New York city Sept. 10-15.
RICE AND BARTON'S BIG GAIETY: Buffalo, N. Y., Sept. 10-15, Brooklyn 17-22.
ROYAL LILLIPUTIANS (Gus Hill): Chester, Pa., Sept. 12, Wilmington, Del., 13, Allentown, Pa., 14, Trenton, N. J., 15, Elizabeth 17, Yonkers, N. Y., 18, Kingston 19, Poughkeepsie 20, Amsterdam 21, Cohoes 22, Troy 24-26, Schenectady 27, Albany 28, 29.
THE RAMBLERS (Henck and Fennessy): Boston, Mass., Sept. 10-15.
TAMMANY TIGERS (Gus Hill, mgr.): Providence, R. I., Sept. 10-15, Hartford, Conn., 17-19, New Haven 20-22, Waterbury 24-26, Bridgeport 27-29.
THE SOCIAL MAIDS (Hurtig and Seamon, mgrs.): Chicago, Ill., Sept. 1-22, Syracuse, N. Y., 24-29.
TWENTIETH CENTURY MAIDS: Philadelphia, Pa., Sept. 10-15.
UTOPIANS (T. W. Dinkins, mgr.): Paterson, N. J., Sept. 10-15, Philadelphia, Pa., 17-29.
VAGABOND BURLESQUERS (T. W. Dinkins, mgr.): Philadelphia, Pa., Sept. 3-15, Jersey City, N. J., 17-22, Scranton, Pa., 24-29.
VANITY FAIR (Gus Hill; Western): Moberly, Mo., Sept. 11, Sedalia 12, Nevada 13, Carthage 14, Springfield 15, Joplin 16.
VANITY FAIR (Eastern): New Britain, Conn., Sept. 29, Boston, Mass., Oct. 1-6.
WATSON'S ORIENTALS: St. Paul, Minn., Sept. 10-15, Omaha, Neb., 17-22, Chicago, Ill., 23-29.

MINSTRELS.

BARLOW'S (Will J. Donnelly, mgr.): Denver, Col., Sept. 9-15.
BEACH AND BOWERS': Spokane, Wash., Sept. 11, 12.
CRACK-A-JACK MINSTRELS (Hillyer's): Frederick, Ind., Sept. 11, Berryville, Va., 13, Mt. Royal 14, Manassas 15.
CULHANE, CHASE AND WESTON'S (Will E. Culhane, mgr.): Spring Hill, N. S., Sept. 11, Amherst 12, Sackville 13, Dorchester 14, Joggins Mines 15, New Glasgow 17, Sydney, C. B., 18, Glace Bay 19, Sydney Mines 20, No. Sydney 21, 22, St. Johns 24-29.
FIELDS, AL. G., GREATER: Chattanooga, Tenn., Sept. 10, Lexington, Ky., 11, Louisville 12, 13, Terre Haute, Ind., 14, Evansville 15, Nashville, Tenn., 17, 18, Bowling Green, Ky., 19, Clarksville, Tenn., 20, Memphis 21, 22, Birmingham, Ala., 24, Atlanta, Ga., 25, 26, Athens 27, Augusta 28.
GORTON'S (Charles H. Larkin, mgr.): Marquette, Mich., Sept. 11, Ishpeming 12, Calumet 13, Houghton 14, Brainerd, Minn., 17, Winnipeg, Man., 18, 19, Grafton, N. D., 20, Grand Forks 21.
HAVERLY'S MASTODONS: Springfield, Ill., Sept. 11, Elgin 12, Belvidere 13, Streator 14, Rockford 15, Racine, Wis., 16.
NASHVILLE STUDENTS (Rusco and Holland, mgrs.): Titusville, Pa., Sept. 11, Erie 12, Corry 13, Warren 14, Jamestown, N. Y., 15, Bradford, Pa., 17, Olean, N. Y., 18, Wellsville 19, Hornellsville 20, Corning 21, Bath 22, Elmira 24, Watkins 25, Waverly 26, Cortland 27, Ithaca 28, Geneva 29.
PRIMROSE AND DOCKSTADER'S: Chicago, Ill., Sept. 10-15, Detroit, Mich., 15-22.
RICHARDS AND PRINGLE'S (Rusco and Holland, mgrs.): Fall City, Ia., Sept. 11, Pawnee 12, Horton, Kan., 13, Topeka 14, Lawrence 15, Leavenworth 16, Atchison 17, St. Joseph, Mo., 18, Lexington 19, Sedalia 20, Clinton 21, Springfield 22, Joplin 23, 24, Pittsburg 25, Parsons 26, Coffeyville 27, Caldwell 28, Pond Creek 29.
RUSCO AND HOLLAND'S: St. Louis, Mo., Sept. 10-15, E. St. Louis 16, Memphis, Tenn., 17-19, Helena 20, Greenville 21, Yazoo City 22, Winona 24, West Point 25, Jackson 26, Cairo 27, Nashville, Tenn., 28, 29.
SCOTT'S, OLIVER, CARNIVAL (J. M. Wall, mgr.): Lexington, Ky., Sept. 13, 14, Danville 15, Somerset 17, Rockwood, Tenn., 18, Dayton 19.

PAULINE HALL.

Pauline Hall, a new portrait of whom appears above, will be seen in vaudeville all this season as the special feature of the strong company of prominent vaudeville stars that will be sent out by Hurtig and Seamon. Miss Hall's songs will doubtless prove one of the most magnetic numbers on the uncommonly attractive programme.

SUN'S, GUS: Naugatuck, Conn., Sept. 11, Danbury 12, Bristol 13, Middletown 14, Willimantic 15.
VOGEL AND DEMING'S (John W. Vogel, prop. and mgr.): So. Fork, Pa., Sept. 11, Altoona 12, Johnstown 13, Greensburg 14, McKeesport 15, Charleroi 17.
WARD, HARRY: Montgomery, Ala., Sept. 11.
WHITNEY'S (Western): Hartland, Me., Sept. 11, Corinna 12.

MISCELLANEOUS.

AMERICAN AMUSEMENT ENTERPRISE (Lawrence Russell, mgr.): Sheldon, Ia., Sept. 11-14.
BUFFALO BILL'S WILD WEST: Lincoln, Neb., Sept. 11, York 12, Nebraska City 13, Clarinda, Ia., 14, Chariton 15.
CANADIAN JUBILEE SINGERS: Hamilton, Can., Aug. 13—indefinite.
EDISON MUSICAL WONDER (Bob Hirschberg, mgr.): Oneonta, N. Y., Sept. 10-13, Schoharie 17-20, Cobbskill 24-27.
FIFTY-FIRST IOWA BAND: West Liberty, Ia., Sept. 11-14.
FLINTS, THE (Hypnotists; Crawford and Zehrung, mgrs.): Shenandoah, Pa., Sept. 10-15, Norristown 17-22, Carlisle 24-29.
GRIFFITH (Hypnotist): Lake Geneva, Wis., Sept. 10-15.
HERRMANN, MME.: Minneapolis, Minn., Sept. 10-15.
INNES' BAND: Atlantic City, N. J., June 30—indefinite.
KELLAR (Magician; Dudley McAdow, mgr.): Bridgeton, N. J., Sept. 11, Pottstown, Pa., 12, York 13, Hagerstown, Md., 14, Harrisburg, Pa., 15, Williamsport 17, Dubois 18, Clearfield 19, Phillipsburg 20, Altoona 21, Johnstown 22.
KNOWLES, THE (E. E. Knowles, mgr.): Council Bluffs, Ia., Sept. 10-15.
LAMBRIGGER'S, GUS, ZOO: Akron, O., Sept. 3-15.
LIBERATI'S BAND: Philadelphia, Pa., June 18—indefinite.
McEWEN (Hypnotist; J. S. Edwards, mgr.): Grand Forks, N. D., Sept. 10-12, Winnipeg, Man., 13-15.
PERRY AND PRESSLY: Sioux Rapids, Ia., Sept. 10-15.
SEVENGALA (Walker C. Mack, mgr.): Wausau, Wis., Sept. 10-15, Rhinelander 17-22, Iron Mountain, Mich., 24-29.
WALSH, HENRY, QUINCUPLEXAL: New Milford, Conn., Sept. 10-15.

CIRCUSES.

BARNUM AND BAILEY: Coblenz, Germany, Sept. 11, Trier 12, Metz 13, Saarbrucken 14, Strasburg 15-17, Colmar 18, Mulhausen 19, 20, Freiburg 21, Karlsruhe 22, 23, Stuttgart 24-27, Heidelberg 28, Mannheim 29-Oct. 1.
FOREPAUGH AND SELLS BROS.': Alton, Ill., Sept. 11, Belleville 12, Murphysboro 13, Cairo 14, Union City, Tenn., 15.
GLICK'S: Van Wert, O., Sept. 11, Rockford 12, Celina 13, Coldwater 14, Lewisburg 15.
SAUTELLE'S, SIG.: Centerville, Ind., Sept. 11, Denton 12.
SELLS AND GRAY'S: Pueblo, Col., Sept. 11, Denver 12, Cripple Creek 13.
WELSH BROS.' R. R.: Hamburg, Pa., Sept. 11, Birdsboro 12.
WHITNEYS, THE: Milan, Mich., Sept. 11, Britton, 12, Dundee 13, Maybee 14, Carleton 15.

(Received too late for classification.)

A RUNAWAY GIRL: Toronto, Can., Sept. 10-15.
ASCETAM TRIO: Indianapolis, Ind., Sept. 10-13, Lafayette 17, Fowler 18.
A TRIP TO COONTOWN: Toronto, Can., Sept. 10-15.
BRAIDS, THE (Hypnotists): Ft. Recovery, O., Sept. 10-12, St. Mary's 13-15, Miamisburg 17-19, Blanchester 20-22.
COHAN, GUS: Wellsville, O., Sept. 10-12, Beaver Falls, Pa., 13-15, Lisbon, O., 20-22.
DAINTY DUCHESS (Weber's): Buffalo, N. Y., Sept. 17-22.
DYFFRYN, ETHEL: Allentown, Pa., Sept. 10-15, Slatington 17-22, Wilkes-Barre 24-29.
HALL, DON C.: Arcola, Ill., Sept. 11, Newman 12, Homer 13, Potomac 14, Cisnas Park 15.
HARTIGAN, N. H. (Gilchrist Brown, mgr.): Connersville, Ind., Sept. 12, Brookville 13, Lawrenceburg 14, Aurora 15, Vernon 17, Greensburg 18, Union City 19, Portland 20.
HENRY'S, HI, MINSTRELS: Marion, O., Sept. 11, Bucyrus 12, Massillon 13.
INDIAN MAIDEN BURLESQUERS: Boston, Mass., Sept. 10-15, Providence, R. I., 17-22.
KALBFIELD'S MINSTRELS: Alexandria, Ind., Sept. 12-14, Gas City 15, Montpelier 17, Decatur 18, Arcanum, O., 20, Winchester, Ind., 21, Dunkirk 22.
KEYSTONE DRAMATIC (McGill and Shipman, mgrs.): Mansfield, O., Sept. 10-15, Tiffin 17-22.
KNICKERBOCKER BURLESQUERS: Providence, R. I., Sept. 10-15.
LENNA HOWE ORCHESTRA: Oldtown, Me., Sept. 10-12, Belfast 13-15, Lewiston 17-22.
LITTLE EGYPT BURLESQUERS: Providence, R. I., Sept. 17-22.
LITTLE TRIXIE (Fred Robbins, mgr.): Lake City, Minn., Sept. 15, Hudson, Wis., 17, Le Soeur, Minn., 18, Winnar 19.
SAYRES BROS. (No. 2): Oneida, N. Y., Sept. 10-15, Albion 17-22.
MOREY STOCK: Eldorado, Kan., Sept. 10-15, Ottawa 17-22.
MURPHY'S MASQUERADERS (Joe King, mgr.): Jackson, Tenn., Sept. 12, Covington 13, Jonesboro, Ark., 14, Poplar Bluff, Mo., 17, Newport, Ark., 18, Little Rock 19, Hot Springs 20.
NOBLE STOCK: Forrest, Ont., Sept. 10-15, Strathroy 17-22, St. Thomas 24-29.
ELADOCK'S BLACK CROOK, JR. (A. R. Pelton, mgr.): Omaha, Neb., Sept. 9-15, Des Moines, Ia., 17, Boone 18, Marshalltown 19, Cedar Rapids 20, Clinton 21, Belvidere, Ill., 22, Chicago 23-29.
REILLY AND WOODS: Buffalo, N. Y., Sept. 17-22.
ROSE HILL ENGLISH FOLLY: Washington, D. C., Sept. 17-22.
SHUBERT STOCK: Buffalo, N. Y., Sept. 10—indefinite.
SIDE TRACKED (Jule Walters): Hillsboro, O., Sept. 24, Lebanon 25, Hamilton 26, Franklin 27, Xenia 28, Springfield 29.
THE IVY LEAF (Johnson and Smiley, mgrs.): Lansing, Mich., Sept. 14, Bay City 15.
THE STOWAWAY (Thomas and Sexton, mgrs.): Ottawa, Ill., Sept. 15, Ottumwa, Ia., 17, Oskaloosa 18, Fairfield 19, Macon, Mo., 20, Chillicothe 21, Independence 22, Kansas City, Mo., 24-29.
THE VILLAGE POSTMASTER (Eastern; Geo. H. Brennan, mgr.): Middletown, Conn., Sept. 12, Meriden 13, Rockville 14, Westfield, Mass., 15, Palmer 17, Bennington 18, Northampton 19, Pittsfield 20, No. Adams 21, Greenfield 22.
UNCLE JOSH [illegible] ABROAD: Orange, N. J., Sept. 13, 14.
UNCLE TOM'S CABIN (Eastern; Al. W. Martin's): Ann Arbor, Mich., Sept. 11, Jackson 12, Marshall 13, Battle Creek 14, Niles 15, Chicago, Ill., 17-22.
VENETIAN BURLESQUERS: Boston, Mass., Sept. 17-22.
[illegible]'S BIG SHOW (Willis Bass, mgr.): Mc[illegible], Pa., Sept. 17-22, Harrisburg 24-29.

TELEGRAPHIC NEWS

CHICAGO.

What's Doing at the Lakeside—Promise of a Big Season Notes.

(Special to The Mirror.)

CHICAGO, Sept. 10.

With the return of cooler weather and the departure of the holiday crowds, the theatrical business here has returned to the normal, and the indications are that this will be the best theatrical season Chicago has ever enjoyed. All last week people anxious to be entertained tramped from one house to another looking for even standing room, and the business at the outlying houses was enormous.

The Burgomaster closed its successful run at the Dearborn last Saturday and now goes on the road. Harry Davenport, the new principal comedian, and Herbert Cawthorne, dropped in on me the other day. Mr. Davenport is certain to make a hit in the part, and Laura Joyce Bell, who followed Ada Deaves, has already shown her metal. Manager Tillotson will bring The Burgomaster back to the Dearborn for a couple of weeks during the regular season.

Jessie Bartlett Davis left for the coast last Monday to begin her vaudeville dates. She has thirty weeks booked at $1,000 a week. Her son, Willie, accompanied her to 'Frisco, and will return soon to open at the Orchard Lake Military Academy for the season. When Buffalo Bill was here, Willie Davis rode in the arena at every performance with the Rough Riders.

The new Grand Opera House threw open its doors last night, assisted by Lew Dockstader and George Primrose, and a packed house cheered the minstrels. Dockstader has his usual bunch of new gags and Primrose is as graceful as he was forty years ago.

Yesterday afternoon the new Dearborn Theatre stock opened its regular season at the popular Randolph Street house. The opening bill was An American Citizen, with James Wilson and Grace Reals in the leads. Gardner Crane, Edward Mackey, and Mamie Ryan were welcomed as old favorites. This is Mr. Wilson's ninth season in stock, by the way. He and Miss Reals are likely to become popular here. The latter told me that she before she left Boston, Jay Benton introduced her to the same Italian wine he presented me with last Summer. I just mention this to let Benton know that she lives to tell the tale.

After two good weeks in The Maneuvers of Jane, Daniel Frohman's Stock company give us The Ambassador this week, and John Mason makes his first appearance in Chicago as leading man of the company.

The local rialto is now full of Quo Vadis actors who "give you good den" and address you as "sirrah," to say nothing of "Mary come up."

Blanche Bates occupied a box at Powers' last Tuesday and enjoyed Bessie Tyree's clever work.

The Castle Square Opera company's regular season opens at the Studebaker next Monday. A Trip to Africa will be the first week's bill. There has been a large advance subscription sale.

Charlie Clayton, known to almost every one in the profession, is back at his old "Drum," opposite the burned Columbia Theatre, having closed his Summer stay at Sunnyside Park.

Probably inspired by the big Summer run of The Dairy Farm, they are putting on a series of rural plays at the Great Northern. Rose Melville in Sis Hopkins followed A Stranger in New York, and next week we shall gladly welcome good old Dick Golden in Old Jed Prouty.

This is the fourth week of 'Way Down East at McVicker's, where it continues to do a tremendous business. The other night a lady from 'way out West asked Sol Litt where they sold tickets. When he pointed out the box-office she said: "Those are examination tickets; I don't want to be examined; I want to see the show." She had read the sign over the box-office, "Examine your tickets."

The Alhambra appears to have struck a golden vein in booking melodramas alone. Midnight in Chinatown had a great week, and it was succeeded yesterday by The Great Northwest, with The Night Before Christmas, Down Mobile, and The Convict's Daughter to follow.

Your Peoria correspondent sends me the name of Lucille Splitstoesler for the soubrette album. She is probably a toe and split dancer.

The stock at Hopkins' presented Madame Sans Gene yesterday, with Jessaline Rogers in the name part, and Hank Witchcomb in the olio.

From Mackinac Islands, Mich., "Punch" Wheeler sends a highly decorated postal card bearing these words: "Just came to Mackinac from Duluth. Route: Mt. Clemens, Put in Bay, Niagara Falls, Narragansett Pier, Atlantic City, Coney Island, West Baden, closing at the Chutes in Chicago."

Charlie Davis, who used to handle melodramas, was here the other day looking after "ads." for the paper he runs. It is a mail-order paper, and he told me the circulation, but I cannot say just how many millions it is.

The Egyptians; or, The Last Days of Pompeii, followed Katie Emmett, in The Waifs of New York, at the Academy of Music yesterday, and The Ranch Hero stunned the patrons of the Bijou.

Samuel Kayzer, founder of the Chicago Conservatory, has returned to this city and will open a studio in the Fine Arts Building, on Oct. 1. He is one of the best of the elocutionists.

Fred Irwin has leased the old Lyceum Theatre and has refitted it as a burlesque house. He opened there yesterday with his own company.

Frank Daniels, in The Ameer, will follow Primrose and Dockstader's Minstrels for two weeks at the Grand Opera House, opening next Sunday.

Gentry's Dog and Pony Show did a wonderful business here under canvas last week and will remain two weeks more in different sections of the city.

Sans Souci Park will close its season next Saturday, and the other Summer gardens will soon follow suit. In a few weeks the theatres will have it all their own way—until the politicians cut in with campaign music.

"BIFFY" HALL.

BOSTON.

The Week's News Down East—Current Bills—Minor Notes.

(Special to The Mirror.)

BOSTON, Sept. 10.

Boston's new vaudeville war has started off merrily and now a new sort of rivalry—a Monte Cristo war—has started in full vigor. The first house in the field is the Castle Square, where an elaborate production, one of the most effective that the stock company has ever made, was shown to-night. This gives a clear lead of a week over the James O'Neill production at the Boston, which has been postponed to Sept. 18 to admit of a full dress and scenic rehearsal. John Craig is effective in the title role, and Lillian Lawrence takes the honors with her dramatic impersonation of Mercedes. Charles Mackay, Lindsay Morish, J. L. Seeley and John T. Craven are well cast, and Leonora Bradley, as usual, makes a hit.

Peter F. Dailey in George V. Hobart's Hodge, Podge and Co. opened an engagement of three weeks at the Museum to-night and scored a hit. Since the first performance at Waterbury, Conn., the action has been considerably quickened and the specialties which failed to take at first have been replaced by those that hit the bull's-eye. As a result the farce is sparkling and merry and should prove a great winner. Mr. Dailey is his old self and holds the center of the stage most of the time, but he does it so acceptably that the audience to-night did not seem to get enough of him. He has some capital songs, especially "I'm the General that History's Been Waiting For," which scored immensely. Christie [illegible] the honors, and George W. Barnum, William Broderick and the Angeles Sisters were well liked.

The Angel of the Alley at the Grand Opera House this evening repeated the success it made in New York a few weeks ago. The Byrne Brothers will follow.

It seems like old times to see Neil Burgess at the Park, for that is the house where he stayed for a whole season playing The County Fair, making a record that Boston never knew before or since. His Aunt Abby is just as quaint as ever, his race scene just as exciting, and his new Tuggs, C. Blanche Rice, a veritable treasure.

The Dairy Farm has passed into the last half of its engagement at the Tremont. The company will remain only a week after this and then will come Anna Held in Papa's Wife.

In Gay New York has started out very well at the Columbia, and although it has already had two long engagements here, the changes in the cast make the present production unusually interesting. Louis Wesley proves a clever comedian, and Catherine Lingard seems more of a favorite than ever.

N. S. Wood—I wonder how much longer they are going to bill him as a juvenile actor, for I am sure his whiskers sprouted several years ago—is having a good engagement at the Bowdoin Square, supported by the stock. Out in the Streets is the play this week and it will be followed by Alone in New York.

Woman and Wine is in its last week at the Boston, where the great stage displays the elaborate scenery to advantage. A change in cast now brings Violet Black into prominence.

The Cross Roads of Life is the play of the week at the Grand, given by the stock, whose new leading man, Severin De Deyn, has already become a favorite with the patrons of the house.

Roland Reed's engagement at the Museum with A Modern Crusoe closed successfully, the only drawback being hot weather on a few evenings, but even then the business was good and the verdict was that his new play is one of the best comedies that he has ever given here. He is at his best in the leading character, and Isadore Rush, Carolyn Whyte, Wright Kramer and Brandon Burst give him capital support.

Joseph Jefferson came up from Buzzard's Bay to see Neil Burgess in The County Fair the other afternoon, and among others present at that same performance were William H. Crane, Marshall P. Wilder and Lynn Boyd Porter, better known as Albert Ross, the novelist, and father of Mrs. Charles Mackay.

Thomas E. Shea has a new version of Faust which he produced on the New England circuit last week. It differs considerably from the hackneyed version. Mr. Shea's coming engagement in Boston will probably be devoted exclusively to The Voice of Nature and Dr. Jekyll and Mr. Hyde.

Vincent Y. Featherstone, ticket agent at the Hollis, has returned to town after a Summer at Kennebunkport, Me., with Joseph F. Wagner and Samuel Meyer.

The *Record* has a rumor that R. A. Barnet and the Cadets will soon get together and that the result will be some rare theatricals this season. On the contrary, I hear that the military boys think best to take a year of rest and leave the bank officers alone in the field.

Ruth Copley is at her home in Jamaica Plains recovering from the attack of laryngitis which prevented her appearing in Woman and Wine at the opening of its season.

I think that the meanest man is the one who tries to commit suicide in a theatre. Of course, the rival manager says that he was driven to it by seeing the play, the second lady insists that the leading lady's acting is enough to make anybody commit suicide, and the rivals of the comedian hint that his jokes did it. To add to all, it makes the press agent so much work to keep it out of the papers. Boston had just that experience last week.

Mr. and Mrs. C. J. Riel, with their little daughter, have been at the Twin Mountain House, N. H., for a few weeks, but will soon return to Boston for the season.

JAY BENTON.

ST. LOUIS.

Season Opening Brightly—Close of Delmar Stock—Popular Vaudeville Bills.

(Special to The Mirror.)

ST. LOUIS, Sept. 10.

Eddie Foy, in A Night in Town, which was the opening attraction at the Olympic last week, proved to be a very poor starter for Manager Short. This week The Dairy Farm is the offering, with John Dillon, Charles Coon, William R. Walters, Harry Dunkerson, Edgar Morris, Charles Dean, Grace Hopkins, Sarah Ward, Katharine Carlisle, Ida Belmont, and Nellie Russell in the cast. Next Sunday Tim Murphy, in A Bachelor's Romance.

The opening attraction at the Grand, A Stranger in a Strange Land, was very favorably received. It was one of the best farce-comedies seen here for several seasons, and the company presenting it was much superior to what is usually seen at a popular price house. Beatrice Norman's Alice Wellington, and William Friend's Jack Thorndyke, were especially clever. This week Rusco and Holland's Minstrels have the boards. In the first part are Tom McIntosh, Sanford McKissick, Dick Brown, Pearl Brewer, John Rucker, Lew Jones, Ed Anderson, and Jube Brown. The olio entertainers are the Byron Family, McKissick and Jones, Allie Brown, Furber and Davis, and Tom McIntosh. For Her Sake is underlined.

The Columbia management started the season by offering their patrons a very good vaudeville bill. Victory Bateman, a strong local favorite, assisted by Harry Mestayer, presented their sketch, Sweethearts, which was seen here last season, and I see no improvement in it. The other acts which went well were Hilda Thomas and Lou Hall, Todd-Judge Family, and Maxmillion and Shields. This week's bill: Ezra Kendall, Fred Hallen and Mollie Fuller, Caron and Herbert, Joseph Adelmann, Three Constantine Sisters, Fisher and Carroll, Wartenburg Brothers, Grant and Grant, Denton and Dullon, Mr. and Mrs. Lynn Welcher, Baby Gladys, Lando and Lorenzo, the Lamoines, and the kinodrome.

On the Suwanee River did very well at Havlin's last week, considering the warm weather. The specialties introduced by the Clover Leaf Quartette, Fred Truesdell and Stella Mayhew, were well received. Midnight in Chinatown is the attraction this week, with the following in the cast: Charles H. Gardiner, Horace Vinton, Ned Risley, James Mulvey, W. M. Chapman, Blanche Warren, Monica Farley, Minnie Nibio, Gladys Norcotte, and Ella Mayo. Next week The Convict's Daughter.

The Merry Maidens were a very good drawing card at the Standard last week. The olio specialties, presented by Devine and Schartz, Josie Flynn, Conroy and Lowry, Ford and Dot West, and Nellie Hanley, were quite entertaining. This week Ed F. Rush's European Sensation is Manager Butler's attraction. The olio consists of Allen and Allen, Clark and Emmons, Russell and Richards, Smith and Cross, and Powers and Hyde. Sept. 16, Jolly Grass Widows.

The Lady Slavey was well presented by the Delmar Stock company last week. Will H. Sloan and Alexander Clark, in the characters of the Sheriff's Deputies, did good work. Ethel Jackson, as the music-hall queen, and Ruth White, as the slavey, did fairly well. Miss Jackson received her usual floral offering each evening, as has been the custom for some weeks past. Carroll Johnson's friends turned out by the hundreds to see him in a white-face turn, and, as usual, Carroll made good. This is the last week of a very successful season at the Delmar. Manager Gumpertz will present two of the season's greatest successes, each for four days. Yesterday afternoon Evangeline was revived and will run until Wednesday night. There are some changes in the cast, those of note being Ethel Jackson's appearance as Evangeline, in place of Lila Blew, who played this role in the first production, and Carroll Johnson as the Lone Fisherman, in place of Sam Morris. On Thursday The Girl from Paris will be put on for four days, closing on Sunday evening.

Forest Park Highlands had another one of those banner weeks, and although the bill was not nearly as strong as on former weeks, it did not keep the crowds away. Troja, who made such a hit at the Highlands a few weeks ago, came back for a return engagement, and was enthusiastically received. Pete Baker was well remembered by his old friends. Omay and Delmo, the jugglers, and Barre and Jules, the acrobatic team, presented very interesting acts.

Colonel Hopkins is presenting the following bill this week: Hassan Ben Ali's Troupe of Ten Arabs, Donahoe and Nichol, Sankey Brothers, La Petite Mathilde, Carrington and Howard, Robinson Sisters, and Stauffer and Witter.

The Suburban presented a very good bill last week. The acts best received were John W. World and Beatrice Hastings, Willard Sims, Edna Collins, Joseph Horton, and Gullett's monkeys. This week Manager Gumpertz has the following: Martinettie Brothers, Fred Warren, Mlle. Olive, Harding and Ah Sid, Pete Baker, and the Four Miltons.

Manager Donovan, of Manion's Park, reports big business at his South Broadway resort last week. He had a number of good acts, which included Fred Rose, Nello, Ituline Thornton, and Murdock and Devere. For the week beginning at yesterday's matinee, Mr. Donovan has Brooks and Benecke, Minnie Pierce, Tucker and Orr, Harry Barron, Dollie La Tow, Carpenter and Clark, and concluding with the Donovan's one-act comedy, Muldoon the Tailor.

J. A. NORTON.

PHILADELPHIA.

This Week's Bills in the Quaker City Theatres Nearly All Open—Notes.

(Special to The Mirror.)

PHILADELPHIA, Sept. 10.

The season is now well under way, there being fifteen places of amusement open, with three yet to follow. The heat of the past week greatly interfered with patronage.

The Rogers Brothers in Central Park are in their second and last week at the Chestnut Street Theatre. The Village Postmaster Sept. 17. William Collier Oct. 1.

The Belle of New York, a mere shadow of last season's brilliant cast and production, closed its week at the Walnut Street Theatre, Sept. 8. It is really a pity that so good a piece of theatrical property should be placed on the road in this forlorn condition. To-night The Cadet Girl made her bow to a good-sized audience, with Adele Ritchie, Dan Daly, Joseph E. Miron, Toby Claude, Alice Judson, Adele Farrington, Catharine Lewis, and Charles Dunby in the cast.

Slaves of the Orient is the attraction at the Auditorium. Among the players are Lucia Moore, M. J. Jordan, Adele Palmer, Lillie Hall, and Harold Crane. Flo Irwin next week.

In last week's notice of Forepaugh's Theatre, I erroneously credited George Learock with having acted the title-role in The Senator. It was John J. Farrell that took the role in masterly style. He received high praise from all the local papers. At Forepaugh's this week In Sight of St. Paul's is an excellent attraction. Next week Shadows of a Great City.

The Durban-Sheeler Stock company, at the Girard Avenue Theatre, has jumped into favor. This week The Crust of Society is admirably presented. Lucius Henderson has been added to the company. The Lost Paradise is in rehearsal.

At the National Theatre Benedict's Quo Vadis is the bill. Uncle Sam in China Sept. 17. Reaping the Whirlwind Sept. 24. Shenandoah Oct. 1.

The People's Theatre has this week The Bowery After Dark, opening to a large house. A Femme Drummer will follow.

The Standard Theatre opened on Saturday with a new stock company, organized by Darcy and Speck, presenting The Great Northwest, with Margaret Clenamons in illustrated songs and Lubin's moving pictures between the acts. Next week Wicked London.

Dumont's Minstrels, at the Eleventh Street Opera House, retain their opening programme, that is full of fun.

Hashim's Grand Opera House has an entertaining bill for this week, with all new features except Staley and Birbeck. On the programme are Bettina Girard, Corinne, John W. Ransone, Leon Morris, Blocksom and Burns, Elgie Bowen, Haynes and Redman, Martinetti and Grossi, Anna Hart, Lawrence and Harrington, and Lowell and Lowell. Business good.

Keith's Theatre continues to offer capital bills to undiminished patronage. The programme this week introduces Marie Wainwright and company, Charles E. Grapewin, Marshall P. Wilder, Louise Dresser, Hacker and Lester, Howard S. Linder, the Tuckes, Quigley Brothers, Mlle. Christina, Clifford and Dixon, Josie and Willie Barrows, Bright Brothers, the Raymond Musical Trio, and the blograph. Next week Lillian Burkhart and vaudeville debut of Walter Percival.

The theatres yet open are the Broad Street, Sept. 24, with Minnie Seligman; the Chestnut Street Opera House, Oct. 1, with The Dairy Farm, and the Park Theatre, Oct. 1, with The Adventures of Francois.

S. FERNBERGER.

WASHINGTON.

The New National Opens—Lafayette Square Announcements—Items of Interest.

(Special to The Mirror.)

WASHINGTON, Sept. 10.

The New National Theatre began its season to-night with The Belle of New York to large attendance. The parts were in charge of Beulah Chase Dodge, Grace Rutledge, Mae Sailor, Flo Perry, Erminie Earl, La Belle Dazie, Edward J. Connelly, George Tallman, Joseph Kane, James Darling, E. S. Tarr and Arthur Deagan. The theatre presents an inviting appearance in its new outside dress of cream white, handsomely hand-painted lobby and beautiful interior. Mamie Awkins will follow.

The Columbia management, having their house in perfect trim for the coming season, are at a standstill at this moment, although they are assured the house opens positively a week from to-day. The attraction is not mentioned, but it may be Creston Clarke in The Only Way. In the meantime Charles B. Hanford occupies the stage for the rehearsal of Private John Allen. For the past two weeks Lewis and Magourthey, the scenic artists, have been occupying the Columbia Theatre getting up the scenery under Mr. Hanford's direction.

The Lafayette Square is announced to open Oct. 1 with a month of week attractions, after which Manager Fred G. Berger's stock company will begin its season.

Ella Chapman, of the once famous burlesque and operatic duo, the Chapman Sisters, Blanche and Ella, who has been in London for a number of years, made her American *rentrée* to-night at Chase's New Grand, scoring a success in a new and interesting monologue, entitled The Telegram. During the sketch Miss Chapman gives an original and taking character sketch of the participants in a five o'clock tea. Her banjo playing secured many encores. Miss Chapman during her residence abroad has been principal boy in many pantomimes and was very popular. She has also appeared successfully in Australia.

George C. Tyler, of the Liebler Company, was a visitor early in the week on business concerning Viola Allen's appearance here in In the Palace of the King.

Manager W. H. Rapley, of the New National, has filed his answer to the suit brought by Joseph E. Malley to recover damages in the sum of $5,000 for injuries alleged to have been received at the Academy of Music last year. Mr. Rapley's petition in the District Supreme Court makes a general denial of the plaintiff's allegations.

Charles T. K. Miller, formerly on the staff of *The Post*, has been engaged by Liebler and Company as business manager of The Adventures of Francois.

Marie McKelden, of this city, will make her stage debut in Foxy Quiller.

Grace George in Her Majesty will be the attraction at the Columbia Theatre week of Oct. 1.

Manager Fred G. Berger has engaged Walter

KATHERINE FISHER.

Katherine Fisher, whose portrait is printed above, has made a pronounced success this Summer in ingenue roles, with the Pike Stock company, in Detroit, St. Paul and Minneapolis. She is the daughter of Mr. and Mrs. Alfred Fisher (Maggie Holloway Fisher), and she joined the Pike company to play small parts at the same time that her father took charge of the stage with the company. Opportunity soon appeared for Miss Fisher to undertake a responsible ingenue role, and her success was immediate and complete, while gratifying Manager D. H. Hunt to such an extent that she has been re-engaged for his stock season at the Grand Opera House, Indianapolis. Among the prominent roles in which Miss Fisher has appeared this Summer, with distinguished success, were Eunice, in Quo Vadis; Pauline, in From Frou; Agnes, in Jim the Penman; Alice Ives, in The Wife; Tenney, in Aristocracy; Bess, in The Charity Ball, and Nicke, in Peaceful Valley.

Clark Bellews as stage director of his stock company at the Lafayette Square.

JOHN T. WARDE.

BALTIMORE.

Regular Theatres Opening—Summer Attractions Still Draw—Gossip.

(Special to The Mirror.)

BALTIMORE, Sept. 10.

The season at Ford's Grand Opera House opened to-night with Eugenie Blair in A Lady of Quality. Miss Blair was favorably received and her work was highly commendable. She is surrounded by a capable company, among the members of which are James Carew, C. Harry Robertson, Percy Cooke, Frederick Backus, Charles F. Keane, Frederick E. Duff, Edmund Mulkay, Willis Gordon, Charles Douglas, Henry Morgan, Edward Morris, W. W. Maurice, Franklin Bowell, William Proctor, Charles Sydney, Katherine De Barry, Eleanore Montell and Cora Wells. The Opera House has been renovated and presents a bright and attractive appearance.

Plympton B. Chase, the successful manager of vaudeville performances, opened the Lyceum Theatre this evening with a high-class vaudeville bill and a crowded house, notwithstanding the hot weather. On Friday evening last Mr. Chase tendered a banquet to the press of the city. It was a delightful affair in every particular. Dinner was served in the parlors of the Lyceum. In response to calls Mr. Chase made a brief address. The Lyceum has been completely remodeled along the lines of the Keith theatres and has been transformed into a most beautiful temple of amusement.

Flo Irwin in Miss Kidder is the attraction at Kernan's Auditorium Music Hall. Miss Irwin scored quite a hit and her company was in all respects satisfactory.

Uncle Sam in China, a new war drama, is entertaining the patrons of the Holliday Street Theatre. The company is a large one and includes over a hundred people.

The High Rollers' Burlesque and Vaudeville company holds the stage of Kernan's Monumental Theatre. The programme begins by showing the High Rollers on a trip to Paris, in the course of which they introduce some clever specialties.

The American vitagraph still holds the attention of the crowds at River View Park. The pictures are new and varied and are very interesting.

The concerts are still popular at Electric Park, which is thronged with people these hot nights.

Mrs. Ellen Martin is recovering from a spell of illness. Mrs. Martin, or, as she is better known to her legion of friends, Aunt Ellen, was affected by the extreme heat some time ago. She is now doing very well and will soon be well.

Among the guests at the Lyceum Theatre on Friday night was James Young, who is still resting at Govanstown.

The Auditorium Music Hall is handsomer than ever. Manager Kernan has been lavish in the expenditure of money and has obtained decidedly artistic results.

HAROLD RUTLEDGE.

CINCINNATI.

Opening of the Grand—Death of David Sinton—Business Good.

(Special to The Mirror.)

CINCINNATI, Sept. 10.

The season opened at the Grand to-night to a very fair audience, the attraction being Tim Murphy in A Bachelor's Romance. Mr. Murphy is a great favorite here, and in the part of David Holmes he gives an excellent performance. The supporting company is a strong one. Roland Reed comes next in A Modern Crusoe, to be followed by Herbert Kelcey and Effie Shannon in My Daughter-in-Law.

The Sunday houses all had their usual large audiences, notwithstanding the failure of the cold wave to arrive on time. The Walnut offers a farce-comedy, The Star Boarder, in which Charles Boyle is featured. The World follows.

The Lyceum continues prosperously with a new Irish drama, The Gamekeeper. Smith O'Brien made a hit in the leading role.

A Guilty Mother seems to be a perennial favorite with the patrons of Heuck's, and its coming is always greeted with crowded houses. The present engagement is no exception to the rule.

For the second time in four years the Pike Stock company will use The Charity Ball as its opening bill, commencing next Sunday. It is needless to say that a most warm welcome awaits the popular players of this strong organization.

All of the Summer resorts have closed except Chester Park, which still does a large business. The Chester Park Athletic Company has surrendered its lease on the premises and has been succeeded by Mr. Martin, who will manage the Park next season. An opera company will continue to be the chief feature of the programme.

David Sinton, who built and owned the Grand Opera House, died a few days ago at the age of ninety-two. The ownership of the Opera House, together with all his other estate, conservatively estimated to be worth $10,000,000, passes by will to his daughter, who is the wife of Charles P. Taft, owner and editor of the *Times-Star*.

William Sampson, for the past six years the correspondent of THE MIRROR here, has removed to Birmingham, Ala. While it is possible that he may return here, it is more than likely that after the first of the year Mr. Sampson will settle permanently in New York.

H. A. SUTTON.

GEORGE C. PEARCE.

George C. Pearce is busy rehearsing the Kelcey and Shannon company, with which organization he will also play the part originated last year by Ferdinand Gottschalk. Until toward the end of last season Mr. Pearce was for four years a member of the Empire Stock company. At that time he resigned, thinking it unwise to remain for a long time with any one organization, no matter how high its standard. While a member of the Empire Stock, Mr. Pearce's Sir Thomas Brunt, in Under the Red Robe, attracted much attention. His conception of the part was highly praised. His manager was so pleased that he gave Mr. Pearce the sword he had worn while playing the part and with which, in the combat scene, he had fought Faversham. Mr. Pearce has an excellent tenor voice and a considerable repertoire of operas. He feels that opera and musical farce is his forte. His present engagement with Kelcey and Shannon will not probably extend over a period of ten weeks.

FAIRS AND CARNIVALS.

The Athens, Ga., Carnival Association, headed by the Athenæum, a business club of that city, will hold a carnival Oct. 14-6. An excellent line of attractions has already been secured, and others will be booked. Pain's fireworks will show The Storming of Peking.

The Dalles, Ore., will give a street fair and carnival early in October. E. C. Pense, R. B. Sinnott, Ed. M. Williams, and County Judge Blakeley are the Committee on Arrangements.

The Sullivan County Fair will be held at Highland View Park, Claremont, N. H., Oct. 2, 3. Ora D. Blanchard is President and John D. Ayer Secretary.

The Walla Walla, Wash., Fruit Fair will open Oct. 1 and continue for one week. O. R. Ballow is manager, Will Ritz President, and Charles F. Van De Water Secretary.

The Minnesota State Fair drew throngs of visitors to St. Paul Sept. 2-8. Pain's fireworks, showing The Battle of Manila, was a strong attraction. The balloon ascensions were a feature. The fair was a big success, the attendance surpassing that of any previous year.

At the fortieth annual fair of the Hoosac Valley Agricultural Society, Sept. 4-6, the entertainment was furnished by the Gorman company, of Boston, several acts taking place between the heats of the trotting. Among those appearing were Mlle. Nooyah, silver wire artist; the Martines, acrobats; Mlle. Louise, rolling globe act, and Melville, aerialist.

Among the attractions at the Milton, Pa., fair, Oct. 2-5, will be Louise Wience, balloonist, and Harry Smith's trained animals.

The Pendleton, Ore., street fair and harvest carnival will be held Sept. 18-22. Dr. C. J. Smith is president and John E. Lathrop secretary and superintendent.

The Louisville, Ky., Elks are assured that their fair and carnival, to be given late in September, will be a decided success.

Grand Junction, Col., will have its carnival, peach day and fair Sept. 11-13.

The Edgar County Fair will be held at Paris, Ill., Oct. 1-6.

The Lowandes, Mlle. Wilson, Jerrold, Halbert and the Bijou Vaudeville circus will appear at the annual Caledonia County Fair, at St. Johnsbury, Vt., Sept. 11-13.

The fairs yet to be held in Ohio are given in the following list. The names of the secretaries also appear: Dayton, Sept. 11-14, W. J. Ferguson; Elyria, Sept. 11-14, W. B. Johnston; Mansfield, Sept. 11-14, W. H. Gifford; Wooster, Sept. 11-13, I. N. Kinney; West Union, Sept. 11-14, T. W. Ellison; Van Wert, Sept. 11-14, O. D. Swartout; Zanesville, Sept. 11-14, J. T. Roberts; Canal Dover, Sept. 11-14, H. W. Streb; Montpelier, Sept. 11-14, C. C. Lattaner; Eaton, Sept. 17-20, Henry H. Farr; Wauseon, Sept. 18-21, Thomas Mikesell; Lebanon, Sept. 18-21, George W. Carey; Lima, Sept. 25-28, T. B. Bowersock; Berea, Sept. 25-27, O. R. Stone; Akron, Oct. 2-5, Albert Hale; Fremont, Oct. 2-5, J. C. Overmeyer; Bucyrus, Oct. 9-12, G. W. Miller; Somerset, Oct. 17-19, C. H. Mechling; Randolph, Oct. 12, 13, W. H. Bettes.

The St. John, N. B., Exhibition Association, Charles A. Everitt, manager and secretary, will hold its annual fair Sept. 10-19. Its special features will be Marsh, trick cyclist; the Power Brothers, Rossi Brothers, Kelly and Ashby, Auguste Dowell, the Novelty Trio, and brilliant pyrotechnic displays. H. Percy Hill, now at the Toronto Exhibition, will manage the special features.

The Atlanta, Ga., Lodge of Elks opened their big carnival at Piedmont Park Sept. 3 to big crowd. The midway and fireworks are leading features. Rosco, the wild man; Luna, the flying lady; the German village and the old plantation company pleased all. The success is due to William Kling, Ed Walker, Mr. Guthman, James Keiley, and Mr. Woodford, of the Midway company. The Georgia State Fair, that will open at Atlanta Oct. 10, has added another feature to its many attractions. Secretary T. H. Martin has closed a contract with the F. C. Bostwick Carnival Midway and Trained Animals.

The Fulton, Mo., Street Fair will be held Sept. 26-28. A feature will be a continuous vaudeville performance, presenting Billy and Ned Martell, Mitchell and Edna, G. W. Roger, Fred Redzo, Al. D. Halle, Brooks and Beneke, Della Meyer, Adelina, Little Dot, Mexican Zamora Family, and Bellamann. W. D. Thomas is manager of the amusements.

The people of Abilene, Kan., are making elaborate preparations for their second annual carnival, to be held Oct. 3.

The East Carolina Fish, Oyster, Game, and Industrial Association will hold a fair at New Bern, N. C., Nov. 12-17.

The following are the fairs to be held this Fall in North Carolina: Greensboro, Oct. 9-12; Burlington, Oct. 15-20; Raleigh, Oct. 22-27; Nebion, Oct. 29-Nov. 3; New Bern, Nov. 12-17.

The Central Carolina Fair Association will give an exhibition at Grensboro, N. C., Oct. 9-12, at the new grounds just completed, two miles from Greensboro, and on the line of the Southern Railway.

The Inter State Fair, Trenton, N. J., will occur Sept. 24-28, and promises to surpass all former events. Automobile racing will be a feature, all the big racers having entered, including the Vanderbilt flyer. In the vaudeville department the Moutier Sisters and Fouchere, bicycle rider, have been secured.

The Terre Haute, Ind., street fair and carnival will be held Oct. 8-13.

DORE DAVIDSON.

Doré Davidson, pictured above, needs no introduction to American playgoers, who well remember his fine character work in Two Little Vagrants, The Stranglers of Paris, At the White Horse Tavern, Dr. Jekyll and Mr. Hyde, and other representative dramas. Mr. Davidson brings to his work plentiful endowments of pains and talent. He has been closely identified with Hebrew roles, but has scored also pronounced successes in character parts requiring French, Italian and Greek dialects. His preference is for the character roles that are most strongly marked, and his chief hobby is for playwriting, to which he devotes his leisure time, putting forth original as well as adapted works. Some of his plays have been very successful.

OPENINGS.

A Rag Time Reception, at Rome, N. Y., on Aug. 30.

Murray and Wesley, in The Irish Pawnbroker, at Middletown, Conn., on Sept. 3.

Waite's Comedy company opened its twenty-first regular season, at Orange, N. J., on Aug. 27. The vaudeville numbers are furnished by Queen Mab, Edna Murilla, Dillon and Garland, George Summers, Jessie West, and Harry Howard.

The Columbian Comedy company, at Hollidaysburg, Pa., on Nov. 12.

Marks Brothers' Dramatic company (No. 1), at Ludington, Mich., on Sept. 3.

In Old Virginia, at Greensburg, Ind., on Sept. 7. This company lost ten stands through a fire on Aug. 23, which destroyed scenery and band instruments.

Carl A. Haswin's A Lion's Heart, on Sept. 8.

The Empire Stock company and Lottie Morse, at Fort Wayne, Ind., on Oct. 1. The repertoire will include Under Two Flags, The Senator's Daughter, Pink Dominos, A Parisian Romance, Shoot the Chutes, and Triss.

Cupid Outwits Adam, at Paterson, N. J., on Sept. 6.

Edwin Rostell, on Oct. 1, under management of E. Russell.

Frederick Warde, at Richmond, Va., on Sept. 10.

Sarah Cowell Le Moyne, in The Greatest Thing in the World, at Wilmington, Del., Sept. 24.

Frank Cleaves began his starring tour in Davy Crockett at Camden, N. J., Sept. 3, opening to a big house. He is supported by W. P. Wilson, Isabelle Sherman, Fred W. Cousins, and Paul Matchette.

Uncle Josh Weathersby Abroad, at Orange, N. J., on Sept. 13.

SAID TO THE MIRROR.

J. C. MARLOWE: "My name appears as a member of E. J. Carpenter's Quo Vadis company. Will you kindly announce that it is not the same? I have had no dealings with any Quo Vadis and none with Mr. Carpenter, because under contract with Dunne and Ryley."

JAMES W. CASTLE: "Permit me to deny that I am dead, as has been announced. It must have been some other James Castle, as I am now playing with Whitney and Knowles' Quo Vadis."

HARRY THORNTON: "In the theatrical roster James E. Thornton is mentioned as with Ward and Vokes. Will you kindly correct? I am the only Thornton with the company."

Make-up Boxes, Sixty-five cents. L. Goldsmith, Jr., Trunk Works, 701 Sixth Ave., N. Y.

PAYTON'S THEATRE OPENED.

Corse Payton's Theatre, formerly known as the Lee Avenue Academy of Music, at Lee Avenue and Taylor Street, in the Eastern District of Brooklyn, was opened on Labor Day by the enterprising actor-manager. The attraction was the Corse Payton company, headed by Mr. Payton and Etta Reed, in The Girl I Left Behind Me. The same company will remain throughout the season, presenting a change of bill every week.

If the attendance and enthusiasm during the first week may be taken as a criterion, Mr. Payton has discovered a gold mine. The old theatre had been lying idle for several seasons, and the majority of the residents of Williamsburgh had forgotten that it was in existence. The energy and resources of Mr. Payton and his manager, E. M. Gotthold, were brought into play, however, and their brisk advertising methods made the new name of the theatre a household word in Brooklyn before the doors were opened. During the Summer the house was practically gutted and all the evidences of age and decay were removed. New chairs and decorations, handsome furnishings, stained glass, fresh paint and an abundance of light transformed the old place, so that it is now one of the handsomest playhouses in Greater New York. The ladies' parlor is a feature especially worthy of mention. It is a large room, artistically decorated and furnished, containing all the little conveniences that appeal to the average woman. The lobby is very attractive, and the manager's office, which adjoins the entrance, is a model of comfort and convenience.

The theatre is situated in the center of a densely populated neighborhood, with several lines of trolley and elevated railroad cars passing within a few feet of the entrance. With the popular prices, excellent entertainment, Etta Reed's orange tens, Gotthold's hustling abilities, and Corse Payton, who is a host in himself, there is no reason why the enterprise should not prove immensely popular.

The Girl I Left Behind Me was presented in excellent style. A good cast, special scenery and all necessary accessories helped to make the production pleasing. Mr. Payton played Dr. Penwick breezily, and in order to give his audience their money's worth he introduced his famous singing and dancing specialty between the first and second acts, and made his characteristic announcement between the third and fourth acts. His remarks were about as follows:

Ladies and gentlemen, I am glad to see such a large and appreciative audience on hand this evening, and I hope to see you all here next week. I don't know what you think of this company, but I think it's great. It has netted me $100,000, and I've spent $80,000 of it right here in this house. Of course I expect to get it back; in fact, we will stay here until we do get it back. Next week we put on The Prodigal Daughter, with a cast of thirty people. Just think of it, thirty actors for thirty cents! A cent apiece for actors, cheapest bargain you ever heard of. I want to gain your friendship and patronage. I am the only actor on the stage that looks like thirty cents, and I'm proud of it. Don't forget to come next week.

Mr. Payton's manner and delivery while rattling off these remarks kept the house in an uproar, and he was given a hearty recall. Those deserving of special mention in the cast are Etta Reed as Kate Kennion, Marguerite Fields as Wilbur's Ann, George Hoey as General Kennion, Sidney S. Toler as Lieut. Hawkesworth, Grace Fox as Fawn Afraid, and Wilton Taylor as Scar Brow. Others who appeared were Marie Cusmere, Helen Cummings, Esther Marston, Julia Samson, Barton Williams, Charles Barringer, Daniel J. Sullivan, W. A. Mortimer, Johnnie Hoey and Charles H. Farrell.

The band was brought all the way from Portland, Me., and is under the direction of Frank Callahan. It played a selection called "The Amateur Rehearsal," representing a country orchestra rehearsing a new piece of music, and the incidental business introduced kept the house in roars. The executive staff of the house includes Percy Rankin, treasurer; George Hoey, stage director; Wilton Taylor, stage-manager; Theodore Taft, assistant; Charles Doune, stage carpenter; Fred. Mitchell, electrician, and Edward Sheppard, property man.

SAMUEL B. FORREST.

Samuel M. Forrest, whose face, pictured above, was once familiar in Broadway, left this city nearly three years ago to assume the position of stage director of the Dearborn Theatre Stock company, Chicago. By conscientious endeavor, assisted by a company of talented and tireless players, Mr. Forrest has the honor to-day to be the stage director of one of the most successful stock organizations in the country, one whose first performances have commanded the attention of the representative dramatic critics of Chicago, and whose work in many plays has been proclaimed as equal if not indeed superior to that of the original casts of the plays. During the Summer run of The Burgomaster at the Dearborn Mr. Forrest, unwilling to rest, went to Milwaukee to direct the Salisbury stock company there and even forsook a long planned fishing trip to stage A Colonial Girl for Sherman Brown.

NOTES OF NEW THEATRES.

A theatre is to be built at Dowlington, Pa., at a cost of $15,000.

Jackson, Miss., that has been without a theatre since the old Opera House burned, about a year ago, is to have a new playhouse this season. A company of local citizens, with a capital of $30,000, has been formed to erect the house. The following are the officers: Dr. S. S. Carter, president; J. H. Morris, vice-president; R. Griffith, secretary; O. J. Waite, treasurer; N. L. Wingo, manager. Work will be pushed, so as to have the theatre ready for opening early in 1901.

The new opera house at Augusta, Me., opened Sept. 7, with Devil's Auction. The people of Augusta and vicinity have been without a theatre since the Augusta Opera House was burned several years ago. Everything in the new house is thoroughly up-to-date. The theatre is under the management of Frank A. Owen, also manager of the Bangor and Bath opera houses. David Owen is resident manager.

The Sipe Theatre, Kokomo, Ind., was opened Sept. 5, with The Minister Extraordinary.

BELLE GOLD.

Above is an excellent likeness of Belle Gold, "The Little Brilliant," who has been specially engaged by A. H. Chamberlyn to play the leading soubrette part in In Gay New York this season. Miss Gold is exceedingly versatile, playing comedy or emotional parts equally as well. Her songs are a feature of her specialty, and at the present time she is making a decided hit with Alb. H. Fitz's latest juvenile idea, "Don't You Want a Little Doggy?" which she introduces in In Gay New York. "I Need the Money" and "I'm Certainly Living a Rag Time Life" are other songs with which she is successful.

BROOKLYN AMUSEMENTS.

SATURDAY, Sept. 8.

Of the eleven houses that had open doors on Labor Day, nearly all experienced gratifying results in the way of patronage, which state of affairs has not held good, however, since.

The eighth season of the Bijou, with Hyde and Behman now at the helm, began last Saturday night, with Terry McGovern as the central figure of interest in The Bowery After Dark, a melodrama which, described mildly, deserves classing as a "hair lifter." Agnes Herndon and Frank Karrington lent dignity to the performance by their excellent and earnest work. Messrs. Andress and Montgomery had the thankless roles of villains, whose double dyed and triple plated "villainy" proved delightfully harassing to both up and down stairs. Harry Walters and May Courtney looked after the comedy end in good shape, while Amy Losee deservedly got liberal applause for meritorious acting in the character of a Chinese fallen woman. The only Terry came, saw and conquered. His general work is deserving of commendation, his good natured face having lent itself readily to instruction in facial expression, of which he already has complete and intelligent control. His lines are spoken with full comprehension of their meaning, and he may be set down as a "winner" in his new vocation. Manager Lewis Parker next underlines the Jacob Litt production of Shenandoah.

As attractive as the interior of the Grand Opera House has been for the past three or four years, with the added touches given it the past Summer, under the direction of Manager Parker, it is now one of the most pleasing auditoriums to be found anywhere in the consolidated city. Its twentieth season, and the second under control of Lewis Parker, started off last Saturday evening with an interesting and worthy presentation of The Heart of Maryland, that drew equally well in every portion of the theatre throughout the week. The Telephone Girl is the next booking.

Hyde and Behman's began its twenty-fourth consecutive season with the matinee on Labor Day. Nine turns figured in the opening bill, foremost among which was Collie's Dilemma, comprising material largely borrowed from the "Fritz" school of drama, and depicted by J. K. Emmet, assisted by Lottie Gilson, on whom devolved most of the work, and to whom the largest credit is due, Mr. Emmet being but mildly reminiscent of his lamented father. Francesca Redding was also seen in her new familiar Friend from Texas, in which Arthur Larkin and John Aiden also appeared to advantage. Gus Williams made twenty minutes slip away pleasantly with a plethora of entertaining matter. Josephine Gassman, with her pickaninnies, was happily received. Bertie Fowler pleased in a character change act. The Randalles were graceful in acrobatic dancing, and the Deltorelli Brothers admirable in their specialty. Fox and Allen presented The Flat Next Door, a hard proposition, due to a persistent lapse of memory on the part of Fox. The curtain was rung down with illustrated songs by Bennett and Young. Manager Henry W. Behman's next announced headliners are Milton and Dollie Nobles, Adolph Zink, and James Thornton.

The Telephone Girl, bearing favorable comparison with its original production, started the season at the Gayety on Saturday night last, Manager Bennett Wilson replacing it with The Heart of Maryland for the second week.

The Brooklyn Music Hall inaugurated its term on Labor Day night. Manager Percy Williams voices his intention of hereafter playing no combinations of any sort at this resort, which hereafter is to have weekly changes of house selected talent. The first choosing has comprised Nace Hall, James Richmond Glenroy, Eleanor Falk, Hilton Aborn, Flora, Swift and Huber, and the Farrell-Taylor Trio.

The Star had satisfied patrons with The Big City Sports, who are followed there by the Victoria Burlesquers.

The Electrician repeated its previous favor at the Lyceum, which raised its initial curtain on the evening of Sept. 1, and next offers A Grip of Steel.

Al Reeves' second feature at his music-hall was the Little Egypt burlesque people, who are succeeded by A Rabbit's Foot.

The Empire and Unique have respectively shown The Victoria Burlesquers and The Indian Maidens.

The opening of Payton's Theatre is chronicled elsewhere in THE MIRROR. SCIENCE CHOPIN.

JOSEPHINE SABEL'S STARRING TOUR.

Josephine Sabel, who has been one of the strongest headliners in [illegible] season make her stellar debut [illegible] comedy, The Soldier's Queen, by [illegible] ch had had a success- ful trial. The [illegible] worthy American and moved in [illegible] Sabel an opportunity to show her [illegible] introduce a budget of songs. The [illegible] Nov 26, extending [illegible] Fritz Thayer, who has been [illegible] representative for the Gentry [illegible] will have a good opportunity to show [illegible] his soldiering experience in Cuba [illegible] by Manager David Sabel to direct the [illegible] herald in advance the coming of Josephine Sabel.

THE NEW YORK
DRAMATIC MIRROR
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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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A PLAYGOING FRATERNITY.

THERE are in this country several clubs of playgoers, notably in the cities of St. Louis and Baltimore, formed chiefly to encourage the best in the drama, and incidentally for those social purposes that naturally grow out of intelligent association. At least the two of these clubs whose location is given are directly the outgrowth of conditions in the theatre that have threatened the healthful growth of the drama in this country, and discouraged its higher arts. That these clubs are influential in fostering the best that is in the theatre and discouraging those managers that foist upon the public meretricious plays cannot be doubted; and as there arises further need for such clubs, if such need should arise, these organizations will grow in number and in influence.

A different sort of organization, and one that has no fellow in this country, is the London Playgoers' Club, whose affairs now are inspiring articles in the London dramatic press. The history of this club is interesting, and its future will be watched with interest, owing to a development which has been paralleled in other clubs with consequences more or less at variance with original intentions. The London Playgoers' Club, in short, has grown so large, so well-to-do, and so "respectable," that it has lost its original artistic flavor, and is said to be on the eve of a "split" that will demark its factions and result in two domiciles, those that remain of its original members associating with those of kindred spirit in one place, and the more numerous and more wealthy and less characteristic part of the organization uniting to live and have their club being in their own way, which is not the way for which the Playgoers' Club has been distinguished.

The London Playgoers' Club was organized in 1884 by a few persons who scraped acquaintance after repeated meetings among the pittites outside the London theatres. "During their long waits before the opening of the doors," says a historian of the club, "these enthusiasts had realized their numbers and had perceived that federation between so many individuals of one sentiment and sympathy was not only feasible, but was demanded." The club started humbly at a coffee shop, in what is known as Booksellers' Row, the membership fee being as modest as the club house was humble. But, unpretentious as was the beginning of this club, its utility was early recognized by a number of clever men, and soon afterward it included in its membership playwriters that now are famous, and other persons of cleverness in sympathy with its aims. At first, it seems, the club was open to women, although it does not appear that the gentler sex availed themselves of the privilege of membership. Later, however, women were specifically excluded, and the fee for membership was considerably reduced. After ups and downs, natural to such an organization, and many changes of domicile, the club began to prosper materially, and its meetings in time attracted unusual public attention because of its discussions of plays and theatre subjects, in which discussions persons of note took part. During the club's earlier days it was much misunderstood because of its natural and effective opposition to the *claque*, which was something of a feature in the London theatres at the time. The Playgoers', by persistent effort, discouraged the system of artificial applause, and it was mainly through their efforts that the general sense of an audience found free expression.

The club survived all antagonism, and its growth during recent years has been remarkable. It "became more genteel and respectable," and with the addition of persons with nothing but their social station and their money to recommend them, it is said that "a certain tameness and dullness" began to threaten its assemblies. The influence of the now dominant membership in an agitation to remove to more elaborate premises evidently marks the beginning of the end of a very original and admirable organization, unless the smaller membership, whose ideas and sympathies are in line with the original scope of the club, may in a separate place retain the name of the organization and maintain its purposes and habits.

EARLY ACTIVITY.

HEAT and political excitement have had no discouraging effect upon the average manager, as is shown by the unusual theatre activity. The season has begun with a rush in spite of unfavorable weather and the presidential campaign, which heretofore has filled the managerial mind with apprehension and made plans uncertain.

That the present activity is unusual at this season will be seen by a glance at THE MIRROR. Last week the first installment of the theatrical roster for 1900-1901 was published by this journal, and included 231 companies. The first installment for last season was published on a corresponding date and included 177 companies, an increase this year of 54 companies. The roster might not be taken alone as an indication of the activity at this time were it not that this showing is confirmed by the record department of THE MIRROR. In the number of this journal dated Sept. 9, 1899, reports of theatres in operation in 365 cities were published. In THE MIRROR of last week, dated Sept. 8, reports were printed from 486 towns, an increase this year of 117. The greater activity this season is further shown by the larger number of companies in the "Dates Ahead" department.

An analysis of the theatrical enterprises now before the public and announced for the season will show, THE MIRROR believes, that the number of second-rate ventures is larger than usual, while there is no increase in the number of first-class enterprises. This is the result of present conditions of theatre control in this country. The phenomenal prosperity of the theatre during the past year naturally has led to more extended operation by minor managers in the cheaper fields, but there is no promise that such managers will be successful, because the number of second-class enterprises last season was large enough in any circumstances. Such enterprises last year were made to serve in place of first-class offerings in many cases by those in control of a majority of the first-class theatres, because there were not enough first-class attractions to fill those theatres, and the same will be the case this season. Yet, in spite of the occasional opportunity of the minor attraction owing to this condition of affairs, it will be found before the season ends that the public will not support so many inferior attractions; and particularly in cases where such attractions are put forward in theatres where better entertainment has been usual and is expected will the result be unfortunate, for it will affect both the company and the theatre itself.

The cause of a stagnation in enterprises of the first class at a time when such enterprises are more in demand than ever is perfectly plain to any one familiar with the theatre of to-day. There has been and is an attempt to monopolize the fruits of such enterprises by a coterie of persons that in itself lacks artistic initiative and that would tax the artistic initiative of others. The number of persons that will consent to give up a large share of the profits of individual enterprise to persons that have no money invested in those enterprises and no brain engaged in their inception and conduct is naturally small, even in the operations of the theatre. In other lines of effort the number is even smaller than it is in the theatre. First-class enterprise outside of the clique of managers and agents that controls the theatre highway is insignificant, in other words, because persons that otherwise would invest in and devise for the theatre will not risk being "held up." The season now begun promises to teach lessons that will be valuable hereafter, although the same lessons might earlier have been learned.

FRED WILLIAMS DEAD.

Fred Williams is dead. He had more than fulfilled the allotted three score years and ten when, on last Wednesday afternoon, at his home in this city, the life that had been lived so well came to an end. His passing was not entirely unexpected, since he had been in ill health for some months; and although occasionally he rallied almost to the point of his old vigor, his intimate friends surmised that the days of his life were nigh spent. Death came to him quietly and in kindly guise, and the members of his family were beside him at the last.

For nearly fifty years Mr. Williams occupied positions of importance in the theatrical life of America. First as actor, then as stage-manager, he wielded a strong influence, always toward better things in the theatre. The work of his hand and brain made an impression upon dramatic art in this country that must be lasting. As stage-manager of the Boston Museum, Daly's Theatre and the Lyceum Theatre, New York, during a period of thirty-five years, he directed the production of hundreds of plays. He was Dean of the Faculty of the American Academy of the Dramatic Arts, and at that institution was instructor in Shakespearean standard and modern drama, and lectured upon dramatic literature and theatric traditions. His last work, undertaken when beyond seventy, was the preparation of a prompt book of Hamlet, for E. H. Sothern, and the direction of the rehearsals of the play. This production, soon to be made upon the local stage, will exhibit for the last time the personal touch of the grand old stage-manager's hand. His teachings, however, will bear fruit through many generations of players yet to come.

In his home and among his friends Mr. Williams was indeed a princely man. Distinguished in appearance and manner, he bore himself with a gentle dignity that engaged the affections and commanded the respect of every one. He was the kindliest of masters at rehearsals, and in his hours of leisure the most courteous and entertaining of companions. He delighted to recount anecdotes and to relate odd bits of theatric lore, speaking vivaciously in the rare Irish accent that fifty years' residence in America did not deprive him of. He was a true lover of the arts, and in his conversation as well as in his professional work he displayed a masterly knowledge of all of them.

Mr. Williams was born in the city of Dublin, Ireland, in 1829. After leaving school he was apprenticed to an architect, William Doolan by name, from whom he learned thoroughly the art and craft of building. In his leisure hours he studied music, and became a fair performer on the violin. His first appearance on the stage occurred in 1850, when, at the famous old Smock Alley Theatre, Dublin, he essayed the role of Tybalt in Romeo and Juliet. This initial performance of his led to other opportunities to appear in the Shakespearean drama, and he rose at length to the role of Iago. However, these early efforts were made amid humble surroundings, and Mr. Williams himself recently declared that his impersonations during the first year of his stage career were uncommonly bad. But it happened that a wandering manager witnessed his performance in Othello, and offered to engage him as second comedian of his company. The young actor was somewhat chagrined over the line of work suggested, but he accepted the offer and for two seasons toured in the southern counties of Ireland, playing small roles and dancing between the acts.

In 1852 Mr. Williams came to America and became a member of the stock company at the Old National Theatre, Cincinnati, under the management of John Bates. He made his debut there as Catesby, in Richard III, and remained a member of the organization for seven years, gradually rising in position until he was cast for leading roles and received a salary of $20 a week. During his residence in Cincinnati—to be precise, in the year 1857—Mr. Williams married a young Scotch actress, then a member of the Old National company. With her as his leading lady he traveled in the West, as a barn-stormer star, from the Autumn of 1859 to the Winter of 1860. Mr. and Mrs. Williams were then engaged by John T. Ford for his Holliday Street Theatre company, Baltimore. They opened there in the roles of Mr. and Mrs. Mildmay, in Still Waters Run Deep, and they remained with the company until the beginning of the War of the Rebellion. The excitement of the times caused a sad decrease of interest in the drama in Baltimore, and Mr. and Mrs. Williams went on the road again—"army acting"—and toured for two seasons.

In the Spring of 1864 they came to New York and appeared with George Wood at Wallack's old theatre, at the corner of Broadway and Broome street. There they came under the notice of R. M. Field, then manager of the Boston Museum. Mr. Field engaged them for his stock company, and they opened at the Museum in the Autumn of 1864—Mr. Williams as Modus in The Hunchback, and Mrs. Williams in The Bonny Fish-wife.

For fifteen years Mr. and Mrs. Williams were members of the famous old Boston organization, closely associated with the many noted members of that remarkable group of men and women of the stage. Mr. Williams, up to the time of his engagement at the Museum, had devoted himself entirely to the work of acting, save for an occasional essay in stage-management when circumstances required. He was engaged by Mr. Field as light comedian, and during the first season of his connection with the company his work lay exclusively in that line. In 1865, however, when Sedley Smith retired from the organization, Mr. Williams succeeded him as stage-manager. During his fourteen years of service in that capacity at the Museum he translated and adapted many foreign plays, and was responsible for the excellent productions that held the favor of the Boston theatregoing public.

In 1879 Mr. Williams became stage-manager at Daly's Theatre, New York. He held that post for four seasons and then went on the road again. He traveled for two seasons with the late Frank Mayo, and for three seasons with the Boston Ideals. Returning to New York in 1887 he was engaged as stage-manager at the Lyceum Theatre, where he remained up to the time of his death. The wonderful activity of Mr. Williams in the years of his old age is shown by the fact that besides rehearsing and producing the many Lyceum plays he lectured regularly at the American Academy of the Dramatic Arts, achieved no little literary work, and found time to superintend the production of a large number of plays at other theatres. Last season he directed the rehearsals of Becky Sharp, and this season, as has been mentioned, he rehearsed Mr. Sothern's company in Hamlet.

Mr. Williams leaves behind him a family consisting of Mrs. Williams, the wife of his youth; a son, Fritz Williams, the well known actor, and a daughter, Mrs. George H. Regal, who as Sally Williams was a popular member of the profession up to a few seasons ago. The funeral services were held last Friday morning at the Church of St. Ignatius Loyola in the presence of a large gathering of professional and non-professional friends.

BOOKS REVIEWED.

"Pen Sketches" is the uncommunicative title given by Finley Acker to his collection of articles upon foreign travel, lately issued in book form from the press of the McLaughlin Brothers' Company, Philadelphia. The eight articles, all of which treat of the Mediterranean countries, were first published in the newspapers of Philadelphia, and it must be said that in literary form and style they are better suited to their first publication than their last. Mr. Acker describes no single place that has not already been made familiar through the agency of printer's ink. The volume is profusely illustrated with drawings by C. P. Shoffner.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

J. B. A., Allegheny, Pa.: William Park is managing A Runaway Girl this season.

A. K., New York City: Write to the managers of the Bostonians, 1440 Broadway, New York City.

F. R., Wilson, Kan.: The manager of the Dearborn Theatre, Chicago, can supply a programme of The Burgomaster.

A. B. R., Philadelphia, and H. H., Wheeling, W. Va.: Players and managers may be addressed in care of THE MIRROR.

L. J., North Adams, Mass.: Samuel French, 24 West Twenty-second Street, new York City, furnishes costume plates of all periods.

L. W., Atlantic City, N. J., and OLD READER, Lancaster, Pa.: Players on tour may be addressed in care of THE MIRROR.

M. O. C., Chicago: 1. Samuel French, 24 West Twenty-second Street, New York City, supplies published plays. 2. Chauncey Olcott was born in Buffalo, N. Y.

H. W. R., Cleveland, O.: Nell Gwynne was born in 1642, in London. She made her first appearance at Drury Lane as Cæcilia, in The Humorous Lieutenant. Her death occurred in 1691, and she was buried in the church of St. Martin's-in-the-Fields.

A. H. G.: The right to dramatize a published book may be obtained from the author or the publishers, who may have their own ideas about terms. If the book is not copyrighted in this country, however, it is not necessary to obtain permission to dramatize it. It probably would be wise to copyright the play before submitting it.

R. G. T.: 1. The role of Fan Fan, in Two Little Vagrants, was originally acted in this city by Jessie Busley, and subsequently by Mildred Holland. 2. Colonel Carter of Cartersville was successfully produced at Palmer's (now Wallack's) Theatre, in this city, on March 22, 1892, with this cast: Colonel Carter, E. M. Holland; F. B. Fitzpatrick, Maurice Barrymore; Willis Morgan, E. M. Bell; Judge Kerfoot, Lysander Thompson; Major Yancy, Charles W. Butler; Chad, Charles L. Harris; P. A. Kiutchem, Reub Fax; Mr. Windom, Walden Ramsey; Adolphine Kramer, Mr. Bartlett; Mr. Greystone, E. S. Abeles; Ann Carter, Aïelaide Rowe; Light Barbour, Agnes Miller; Benny, Nellie Vivian; Mrs. Murray, Emily Seward.

M. G., Toledo, O.: James J. Corbett made his first appearance as a dramatic star at Elizabeth, N. J., on Oct. 5, 1892, in Gentleman Jack, with this cast: Jack Roydon, James J. Corbett; Mr. Halliday, William B. Murray; George Halliday, Gus A. Stricker; Charles Twitchell, John Donaldson; Joseph Roydon, William A. Brady; Schuyler Southgate, Jay Wilson; Tom Charlton, R. M. Hall; Professor Todd, C. K. French; Maxey Splash, Charles Hayes; Manager Short, Steven Morris; Special Officer, Alex Roberts; Walter, Samuel Jackson; President, Dan Saunders; Referee, Charles Peters; Police Captain, Andrew Bayne; Alice Saunders, Lee Lemar; Mrs. Roydon, Mrs. Nick Forrester; Polly Graham, Belle La Verde; Tottie Splash, Lillian Ramsden.

E. G., New York City: In Town was presented by the London Gaiety Theatre company, at the Knickerbocker Theatre, in this city, on Sept. 6, 1897. 2. The Prodigal Daughter was produced at the American Theatre, in this city, on May 22, 1893, opening the theatre. It ran until Dec. 16, 1893. The original cast follows: Sir John Woodmere, J. H. Barnes; Maurice Deepwater, Charles Dalton; Captain Harry Vernon, Leonard Boyne; Hon. Julian Belford, Julius Knight; Lord Banbury, Jefferson De Angelis; Dudley Roper, Russell Bassett; Tom Blinker, Sidney Howard; Miserable Jim, Walden Ramsey; Joseph Gunn, Matt R. Snyder; French Waiter, M. C. Woodward; Head Porter, Frederick Allen; Major Ormsby, P. J. Grant; Bookmaker, William Greer; Detective, Albert Conners; Sir Walter, James Villers; Captain Woodstock, George Haviland; James, Thomas Terriss; Rose Woodmere, Julia Arthur; Violet Woodmere, Charlotte Tittell; Dorcas Gentle, Helen Dauvray; Madame Delmard, Agnes Boyd; Mlle. Gabrielle, Fanny Harrison; Maid, Grace Stewart.

H. L. H., New York City: 1. E. H. Sothern first appeared at the Lyceum Theatre, New York City, on Nov. 30, 1885, as Captain John Gregory in One of Our Girls, with Helen Dauvray. The cast follows: Dr. Grodet, Louis James; M. Fonblanque, George F. De Vere; Captain John Gregory, E. H. Sothern; Comte Florian De Crebillon, F. F. Mackay; Henri St. Hilaire, Vincent Sternroyd; Duc De Fouche-Fonblanque, J. W. Pigott; Andre, Fritz Williams; Pierre, William Payson; Madame Fonblanque, Ida Vernon; Julie, Enid Leslie; Kate Shipley, Helen Dauvray. 2. Mr. Sothern first acted The Dancing Girl at the Lyceum Theatre, on Aug. 31, 1891, with this cast: Duke of Guiseberry, E. H. Sothern; Hon. Reginald Slingsby, Morton Selten; David Ives, Augustus Cook; John Christison, Wright Huntington; Mr. Crake, Odell Williams; Stephen Graunt, H. W. Montgomery; Goldspink, Rowland Buckstone; Drusilla Ives, Virginia Harned; Faith Ives, Bessie Tyree; Sybil Crake, Jennie Dunbar; Lady Bawtry, Kate Pattison-Selten; Sister Beatrice, Blanche Weaver.

THE USHER.

The weakness of the company that has been imported for The Rose of Persia is so marked that even the "inspired" among the New York critics have felt compelled to note it mildly in their reviews of the performance at Daly's.

In the preliminary announcements the company was described as "from the Savoy Theatre, London." The organization may have started for America from that playhouse, but it has never appeared in The Rose of Persia on the Savoy stage.

Following are the London and New York casts, which will serve to show the extent of the misrepresentation:

Characters.	Savoy, London.	Daly's, New York.
Sultan Mahmoud	Henry A. Lytton	Charles Angelo
Hassan	Walter Passmore	John Le Hay
Yussuf	Robert Evett	Sidney Brasey
Abdullah	George Ridgwell	Herbert Clayton
Grand Vizier	W. H. Leon	Stuart Hyatt
Physician	C. Childerstone	John Doran
Executioner	Reginald Compton	Arthur Barry
Sultana	Isabel Jay	Ruth Vincent
Scent-of-Lillies	Jessie Rose	Hettie Lund
Heart's Desire	Louie Pounds	Isabel Dillon
Honey-of-Life	Emmie Owen	Hilda Stephens
Dancing Sunbeam	Rosina Brandram	Amy Martin
Blush-of-Morning	Agnes Fraser	Mary Conyngham
Oasis-of-the-Desert	Madge Moyse	Doris Latour
Moon-upon-the-Waters	Jessie Pounds	Betty Hertzfeld
Song-of-the-Nightingales	Rose Rosslyn	Margerite Trew
Whisper-of-the-West Wind	Gertrude Jarrard	Nell Meissener

The operetta contains many numbers in Sullivan's most delightful vein, and the book supplied by Basil Hood is clever; but the company brought over for American use is distinctly second-class, and if The Rose of Persia fails to be profitable here its fate can be attributed to that fact.

●

Sada Yacco and the Japanese company that played an unprofitable engagement at the Bijou Theatre last season have made a profound impression in Paris, where they are appearing at an Exposition theatre.

Madame Yacco has created a furore in artistic circles. The leading French actors constantly attend her performances, in order to study her methods, while the critics accord the highest praise to her tragic powers.

Naturally, this stir has made managers eager to secure the gifted Japanese for another tour in this country, for it is believed that with the prestige acquired in France she will be pecuniarily successful where she met with neglect before.

It would be strange if Madame Yacco, who is not a greater artist to-day than she was last Spring, should return in triumph to this city, whence she voyaged a few months ago virtually penniless, after losing the most of her savings. And it would be less strange if the public that was unable to form an independent view of her genius, should become her ardent supporters after the Parisians had opened their eyes.

●

There is a combination of managers in the North of England which is trying to imitate the example of our delectable Theatrical Trust. Their first and foremost object, of course, is to reduce the terms of visiting attractions.

Mrs. Patrick Campbell wished to play in Manchester recently. The two largest theatres in that city are controlled by the little managerial "combine." They offered the actress terms which she could not accept. Thereupon, in order that she should not be shut out of Manchester, Mrs. Campbell arranged to give a single matinee of Magda at the smaller Comedy Theatre, which is independent, during her stay at the neighboring town of Southport.

Thus far there has been no attempt to tie up the London theatres, all the "trust" business being confined to certain sections of the provinces. The "combine" idea meets with little favor in England, and the prominence and prevalence of the actor-manager renders its growth impracticable—in the British metropolis, at least.

English managers and actors, moreover, have an object lesson to profit by in the results of Trust methods as applied to the theatre in this country. They have seen the abject and disastrous effects of ignorant, illiterate and dishonest control of a large part of our theatrical business, and they would be greater fools than I take them to be were they to place themselves at the mercy of a system which has wholesale imposition and robbery for a foundation stone.

●

The *Home Journal*, referring to the disreputable plays that were numerous last season, asks if "during the forthcoming Winter they will be continued *ad nauseam?*" And it adds these pertinent observations:

With all our boasted refinement and our appreciation of all forms of culture, would it not be well for the stage of New York city to realize that American society, as a rule, is a moral one, that its tastes are not low and vulgar, that it does not morbidly seek the decadent and the unwholesome, and that it would appreciate dramas that are picturesque and dramatic, yet lofty in tone, stimulating to the higher emotions, and uncompromisingly clean? Our American authors, almost without exception, have struck notes that are thoroughly wholesome and typical of our American life. Why cannot our American playwrights do the same?

The "stage of New York" is a term that meant something formerly; to-day it stands, with a few notable exceptions, for a group of grasping, conscienceless speculators, who would as soon traffic in what is low as in what is creditable—a little rather, perhaps. Our American playwrights are not the originators of the filth to which the *Home Journal* refers. As a matter of fact, nearly all the objectionable dramatic material bears the foreign stamp. American dramatists have to contend with the ignorance, stupidity and greed of the coterie that commands most of the avenues of production; they are in no sense to blame for existing conditions.

●

The dramatic column of the *Sun*—except for matters of news that are filched from THE MIRROR once a week and republished without credit—is notoriously inaccurate.

A few days ago the *Sun* said that L'Aiglon was acted for the first time outside of Paris late in August at Brussels. Errol Dunbar tells me that more than ten weeks ago he saw the play in Geneva given by the Bernhardt company, without the star.

About nine times in ten, when you see it in the *Sun*'s dramatic department it isn't so.

●

A Chicago contemporary comments upon the atrocities of theatrical English and remarks: "It would be harsh to say this is because the theatrical managers who supply the brains and energy of the business are illiterate, and yet the following paragraph, clipped from a publication issued by Julius Cahn, one of Charles Frohman's business associates, shows that he at least thinks very lightly of the English language. He writes about the new Illinois Theatre and says:

"It is a magnificent structure, and reports from Chicago say it is the handsomest building in that city. The interior will be particularly more so, and certainly will be as handsome a theatre as ever constructed, nothing having been spared to make the building as lavish as possible.

"This rhetorical jewel needs no comment. It reads as if it belonged to the scrambled conversation employed by Weber and Fields or the Rogers Brothers. To whomsoever it belongs it is anything but creditable, and if Mr. Cahn wrote it it is to be hoped he will not be chosen by Mr. Frohman to decide upon the literary merits of plays submitted to him."

●

These verses by Charlotte Thompson, the clever San Francisco writer, illustrate a whimsical conceit that is amusingly expressed:

THE STAGE GARDEN.

Knowest thou the land where the azure pinks
Hang six on a twig from the jasmine vine,
And the blood-red pansies "rubber-neck"
And with peach blossoms intertwine?
Thither, O, thither, love, let us flee,
And eat blue dates from the cherry tree.
And there if we tarry, we soon shall see
The picture completed—a yellow ass
And a purple cow on the carmine grass.

Knowest thou the land where the rootless trunk
Sends branches atwirl like a diadem,
And all of the flowers are color drunk
On sap from a wire stem?
Thither let's hasten—arise, arise,
Together we'll wander and botanize.
We'll gather the sea pods hand in hand,
And labor and study to understand
The wonderful gardens that grow in stageland.

THE WOOING OF MRS. VAN COTT.

Rehearsals for The Wooing of Mrs. Van Cott began on Tuesday. Isabel Pitt Lewis has been engaged for the part of the Widow, W. J. Mason for the Irish character comedy part, Sir Shannon McThunder, and Kape Jepson for the boarding-house mistress, a strong character part.

LOUISE LAWTON'S LUCK.

Louise Lawton is a firm believer in luck of the good kind. Last season Miss Lawton was understudy for Alice Nielsen in The Singing Girl. Her chance came on Patriotic Day in Boston, when Miss Nielsen was ill, and Miss Lawton filled her part with much success. The manager of Francis Wilson happened to be in the house, and was so pleased by Miss Lawton's work that he immediately made her an offer to play Ninika in The Monks of Malabar. The offer was accepted, and on the second day of rehearsals Miss Lawton's brother returned from Northern Burma, where for many years he has been superintendent of the Government ruby mines, and he brought to her an enormous pigeon-blood ruby, valued at more than $2,000. A few days later Miss Lawton was notified that she would be understudy for Madge Lessing. Miss Lawton thinks that luck is with her.

AT THE P. W. L.

There was a double event at the Professional Woman's League last Tuesday. In addition to holding its September Literary Meeting, the League celebrated the birthday of its Vice-President, "Aunt" Louisa Eldridge, who was showered with good wishes and remembrances. May Cornell Aitken was chairman of the meeting, and prepared an interesting programme that included a piano solo by Mrs. Harry De Forest Hunt; selections from Hamlet and Romeo and Juliet by Laura Alberta; songs by Elsie Vandervoort, and a paper by Mr. M. L. K. Salinger on "What Is Poetry."

BROTHERS MEET AFTER MANY YEARS.

Frank Cleaves played Davy Crockett last night at Plainfield, N. J., and there met for the first time in forty-two years his brother, Chester A. Cleaves. The Cleaves brothers were separated in 1858 by the death of their mother, Frank going to California and Chester to Plainfield. They had not seen each other in all these years, and the reunion yesterday was celebrated enthusiastically.

A ROUGH RIDER'S ROMANCE.

Max Bleiman is making elaborate preparations for the production of A Rough Rider's Romance, the tour of which will begin on Oct. 1.

NO MORE FUN ON THE BRISTOL.

The picture accompanying this article shows the last state of the old Fall River steamboat *Bristol*, a craft made famous through being the scene of the farce, Fun on the Bristol, that amused theatre-goers for many seasons. John F. Sheridan, who made his reputation in that farce, is still playing it in Australia. The *Bristol* long ago passed out of commission, and has lain for many years in a graveyard of old ships. She was purchased by Captain John Stannard, who after removing everything of value from her, cut her in two and towed her to the west shore of Manhasset Bay, L. I., where she is shown in the picture, with the wrecking vessels alongside her. Since she was photographed—in July last—the old hulk has been burned to the water's edge. The picture was taken by George Bowles, business-manager of the Alice Nielsen Opera company, who has a Summer home near by.

ENGAGEMENTS.

Walter Cook and Eleanor Worthington, for Under the Red Robe.

Irving R. Walton, with Flo Irwin, in Miss Kidder.

Frank Hennig, David Hanchett, John Martin, Harry West, Edward Brennan, and W. A. Hanna, for The Great White Diamond, with Walter Fessler.

Ellen Cummens, to be featured in Tangled Relations.

Emmett C. King, with John E. Kellerd in The Cipher Code.

William Elton, with Herbert Kelcey and Effie Shannon.

Herbert Cripps, William T. Terriss, and Jack Bernard, with Thomas Q. Seabrooke in The Rounders.

Walwin Woods, for The Eleventh Hour.

Eugenie Bowen, for Hello, Bill.

R. A. Roberts, as general stage director for Frank McKee's attractions.

Nestor Lennon, for Rice's When We Were Twenty One, to play the Colonel and later to play Nat C. Goodwin's original role, Dick Carewe.

Edward H. O'Connor, with the Rays in A Hot Old Time.

Harold Cohill, for A Young Wife (Western).

Jack Youngs, for the Eleventh Hour, as business manager.

Helen Merrill, for The Night of the Fourth.

Ethel Moore, for A Military Maid.

Aida Lawrence, for Corse Payton's Stock company.

A. J. Sharpley, with J. M. Sawtelle.

Emily Lascelles and Aubrey Noyes, for Hello, Bill.

Roy D. Way, Marie Barborka, and Esther Evans, for their second season with Marks Brothers' Dramatic company (No. 1).

Mary Mackenzie, with David Belasco.

W. C. Tanner and G. W. Chambers, with Cal Stewart, for Uncle Josh Weathersby Abroad. Mr. Tanner will stage the play.

PERSONAL.

TAYLOR.—Alice Taylor, who will be featured as Flavia, in E. F. Shuman's Prisoner of Zenda, has been on the stage but three years. Her short professional career has been unusually successful. Miss Taylor's family name is Craib, and during her first two seasons in the profession she was billed as Lovell Craib. Her first engagement was in her native State, California, where for six months she held the position of leading lady with the San Diego Stock company. After this she played Mary Lawton, in The Westerner, which play was rehearsed and staged by Edward E. Rose. In the beginning of last season she played Cissie, in What Happened to Jones. Miss Taylor's work in this part attracted much attention.

JEFFRIES.—Maud Jeffries will play Marianne in Beerbohm Tree's production of Stephen Phillips' play, The Madness of Herod.

NOTHERSOLE.—Olga Nethersole, it is said, will present Magda during her engagement at Wallack's in November.

WILLARD.—E. S. Willard's tour will begin in Boston on Nov. 12, and is booked to continue until May. Mr. Willard will be seen in a new play by Elwyn A. Barron.

BARRYMORE.—Ethel Barrymore is a guest of Richard Harding Davis at Marion, Mass.

MYRTLE.—Fred S. Myrtle, THE MIRROR's able correspondent in San Francisco, was elected President of the Press Club of that city on Aug. 30.

THOMPSON.—Fanchon Thompson has been engaged by Maurice Grau to appear here this season with the Metropolitan English Opera company.

MAY.—Edna May has changed her mind about singing at the Winter Garden, Berlin, and has gone to Paris, to play at the Folies Bergeres.

WORTHING.—Frank Worthing arrived from San Francisco last week to begin rehearsals with Grace George for Her Majesty.

ODELL.—Maude Odell, after a week's rest at her home, Beaufort, S. C., returned to town on Thursday and left on Friday for St. Louis, to begin her season as leading woman of the Imperial Theatre Stock company.

GOODWIN.—Mr. and Mrs. N. C. Goodwin (Maxine Elliott) have left their home at Shooter's Hill, Kent, England, for a visit to the Continent. They will go to Paris, Munich and Oberammergau. Mr. and Mrs. Goodwin will sail for this country Sept. 29, and will begin their tour in When We Were Twenty-one about Oct. 15. They will be seen at the Knickerbocker Theatre in February and may present a new play during their engagement.

BARNABEE.—Mr. and Mrs. Henry Clay Barnabee returned from a Summer visit in Europe last Monday on the steamship *Columbia*.

FAWCETT.—Owen S. Fawcett, who was engaged to play Polonius in E. H. Sothern's production of Hamlet, met with an accident while attending the funeral of the late Fred Williams, resulting in injuries that necessitate his temporary retirement from the company.

NOBLES.—President Milton Nobles, of Edwin Forrest Lodge, No. 2, A. O. O. F., will give a smoker to the members of the lodge on Thursday evening, Sept. 20.

LOW.—Mr. and Mrs. Edwin H. Low returned from a short pleasure trip on the St. Lawrence River last Friday.

PAUL.—Logan Paul has signed to play Lem Yerrington in David K. Higgins' Courting at Green's, a dramatization of "Darius Green." Mrs. Paul and their little daughter, Edwina L. Paul, are in the same company.

SOUSA.—John Philip Sousa and his band arrived on Saturday from Europe, where they had enjoyed a triumphal tour. Mr. Sousa says that his marches and rag time music of Kerry Mills and others are now European fixtures.

BOUCICAULT.—Louise Thorndyke Boucicault and Fred G. Callaway were wed in Detroit, on Sept. 6.

HOPE.—Anthony Hope is standing as candidate for Parliament from the Lilkirk and Falkirk district of Scotland. He went after Parliament [illegible] in 1892, but was then defeated by Winston Churchill.

ADAMS.—Maude Adams will appear in L'Aiglon at the Knickerbocker Theatre in November.

ENTERTAINMENTS.

September 15.

Manhattan Borough.

[illegible] (125th St.), UNDER THE CITY
[illegible] Ave. nr. 125th St., KINGS AND
[illegible] (2d Ave. and West 125th St.), Closed
[illegible] (2d Ave. and West 125th St.), VAUDEVILLE.
PROCTOR'S HARLEM (125th St. nr. Lexington Ave.) CONTINUOUS VAUDEVILLE—12:30 to 11:30 P. M.
KEITH'S & PROCTOR'S (58th St. and Broadway), THE PASSION PLAY OF PERZANSCH AND CAVALLERIA RUSTICANA.
MADISON SQUARE GARDEN (Madison Ave. and 26th St.), GRAND ALL-GERMAN CONCERTS—2d Year—15th Week.
PROCTOR'S PALACE (58th St. bet. Lex. and Third Aves.), CONTINUOUS VAUDEVILLE—2:30 to 11:30 P. M.
CARNEGIE HALL (Seventh Ave. and 57th St.), Closed.
NEW YORK (Broadway and 45th St.), Closed Sat., June 30.
CHERRY BLOSSOM GROVE (Broadway and 45th St.), opened Mon., June 4—VAUDEVILLE—5th Week.
KNICKERBOCKER (Broadway and 44th St.), JAMES K. HACKETT IN THE PRIDE OF JENNICO—Revival—2d Week—11 plus 8 to 14 Times.
BERKELEY LYCEUM (20 West 44th St.), Closed.
VICTORIA (Seventh Ave. and 42d St.), Closed Sat., April 28.
REPUBLIC (207-211 West 42d St., adjoining The Victoria, now building).
AMERICAN (Eighth Ave., 42d and 43d Sts.), THE GREAT RUBY—2d Week—136 plus 64 plus 12 to 20 Times.
MURRAY HILL (Lexington Ave. and 40th St.), Closed Sat., June 9.
BROADWAY (Broadway and 41st St.), BEN HUR—Revival—2d Week—194 plus 9 to 16 Times.
MENDELSSOHN HALL (113 West 40th St.), Closed.
EMPIRE (Broadway and 40th St.), JOHN DREW IN RICHARD CARVEL—Announced for Sept. 11.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), Closed Wed., April 25.
CASINO (Broadway and 39th St.), Closed Sat., July 28.
KNICKERBOCKER (Broadway and 38th St.), FRANCIS WILSON IN THE MONKS OF MALABAR—Announced for Sept. 13.
HERALD SQUARE (Broadway and 35th St.), ARIZONA 1st Week—1 to 7 Times.
GARRICK (35th St. East of Sixth Ave.), LOUIS MANN AND CLARA LIPMAN IN ALL ON ACCOUNT OF ELIZA—2d Week—9 to 15 Times.
KOSTER & BIAL'S (34-39 West 34th St.)—VAUDEVILLE.
SAVOY (112 West 34th St.), Closed Sat., April 28.
MANHATTAN (1285-1287 Broadway), Closed Sat., May 12.
THIRD AVENUE (Third Ave. and 31st St.), J. E. TOOLE IN THE GREAT GERMAN.
BIJOU (129 Broadway), CUPID OUTWITS ADAM—1st Week—4 to 8 Times.
WALLACK'S (Broadway and 30th St.), OTIS SKINNER IN PRINCE OTTO—2d Week—4 to 10 Times.
DALY'S (Broadway and 30th St.), THE ROSE OF PERSIA—2d Week—5 to 11 Times.
WEBER & FIELDS' (Broadway and 29th St.), FIDDLE-DIDDLE WEE QUO VASS Inc—2d Week—5 to 12 Times.
GARRICK (Broadway and 29th St.), Closed Sat., April 28.
PROCTOR'S FIFTH AVE. (Fifth Ave. and 28th St.), CONTINUOUS VAUDEVILLE—12:30 to 10:30 P. M.
GARDEN (Madison Ave. and 27th St.), Closed Sat., May 12.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.), Closed.
MINER'S (302-304 Eighth Ave.), THE GAY MORNING GLORIES.
MADISON SQUARE (24th St., nr. Broadway), IN AND LITTLE CHRISTINA AND THE HUSBANDS OF LEONTINE—1st Week—2 to 8 Times.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), ANNIE RUSSELL IN A ROYAL FAMILY—2d Week—6 to 12 Times.
EDEN MUSEE (23d St., nr. Sixth Ave.), FIGURES IN WAX—CONCERTS AND VAUDEVILLE.
PROCTOR'S (23d St. bet. Sixth and Seventh Aves.), CONTINUOUS VAUDEVILLE—12:30 to 10:30 P. M.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), HOYT, DOWER IN A WIDOW PAWN.
IRVING PLACE (Southwest cor. 12th St.), Closed Mon., April 30.
FOURTEENTH ST. (60th St. nr. Sixth Ave.) DANIEL SULLY IN THE PARISH PRIEST—3d Week—4 to 21 Times.
KEITH'S (East 14th St. nr. Broadway), CONTINUOUS VAUDEVILLE—12 M. to 11:30 P. M.
ACADEMY (Irving Place and 14th St.), ANDREW MACK IN THE REBEL—4th Week—8 to 22 Times.
TONY PASTOR'S (Tammany Building, 14th St.), CONTINUOUS VAUDEVILLE—12:30 to 11:30 P. M.
DEWEY (125-127 East 14th St.), RENTZ-SANTLEY COMPANY.
STAR (Broadway and 13th St.), NELLIE McHENRY IN M'LISS.
GERMANIA (67 East 8th St.), Closed Mon., May 7.
LONDON (225-227 Bowery), THE CITY SPORTS.
PEOPLE'S (199-205 Bowery), THE HEBREW DRAMA.
MINER'S (165-169 Bowery), THE BOWERY BURLESQUERS.
THALIA (46-48 Bowery), THE HEBREW DRAMA.
WINDSOR (45-47 Bowery), THE HEBREW DRAMA.

Borough of Brooklyn.

ACADEMY OF MUSIC (15 to 19 Montague St.), Closed Sat., June 2.
PARK (360 Fulton St.), Closed.
HYDE & BEHMAN'S (256-262 Adams St.), VAUDEVILLE.
NOVELTY (Driggs Ave. and South 4th St.), VAUDEVILLE.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), THE ARMOR GIRL.
PATTON (Lee Ave., opposite Taylor St.), THE PRODIGAL DAUGHTER.
UNIQUE (194-196 Grand St.), ROSE HILL ENGLISH FOLLY COMPANY.
AL. REEVES' MUSIC HALL (Fulton St. opp. Grand Ave.), A RABBIT'S FOOT.
AMPHION (457-461 Bedford Ave.), Closed Sat., April 28.
STAR (391-397 Jay St., nr. Fulton St.), THE VICTORIA BURLESQUERS.
EMPIRE (401-405 South 6th St.), LITTLE EGYPT BURLESQUERS.
COLUMBIA (Washington, Tillary and Adams Sts.), Closed Sat., May 5.
GAIETY (Broadway and Middleton St.), HEART OF MARYLAND.
LYCEUM (Montrose Ave. and Leonard St.), A GRIP OF STEEL.
BIJOU (Smith and Livingston Sts.), SHENANDOAH.
MONTAUK (265-267 Fulton St.), Closed Sat., June 2.
MUSIC HALL (Fulton St. and Alabama Ave.), VAUDEVILLE.
ORPHEUM (Fulton St., Rockwell Pl. Flatbush Ave.)—New Building.
FOLLY (Graham Ave. and Debevoise St.)—New Building.

AT THE THEATRES.

Wallack's—Prince Otto.

Romantic play in five acts, by Otis Skinner. Produced Sept. 3.

Otto Friedrich Wilhelm	Otis Skinner
Dr. Gottfried von Waldenhof	Frank Sylvester
Baron von Gondremark	George Nash
Chancellor Puffnitz	Alfred Edwards
Count Steinbach	Frank Wallace
Von Stolpe	Edward Dillon
Major Fergus	Frederick Van Rensselar
Lord Philip Saxe	H. Rees Davies
Attendant	Louis Webster
Servant	Charles Adams
Farmer Leopold	Eugene Eberle
Gustave	William Andrews
Seraphina	Percy Haswell
Countess von Rosen	Grace Filkins
Madame Puffnitz	Elizabeth Lea
Madame Steinbach	Jane Peyton
Baroness Roggerstadt	Eugenia Flagg
Minna	Maud Durbin

At Wallack's Theatre on Sept. 3 Otis Skinner appeared before a large audience in his own five-act play, Prince Otto, a dramatization of certain episodes of the late Robert Louis Stevenson's novel of the same title. The play had been produced last Spring in Chicago where it was cordially received.

The opening of the drama discovers Prince Otto of Kronefeld off on a hunting trip. While masquerading as a private citizen, he learns of a fomenting revolution looking to his dethronement and ascertains that the chief inspirer of discontent is his own prime minister, Baron von Gondremark. The prince and his wife, the Princess Seraphina, have not been getting along any too well together and she has objected to his frequent hunting excursions which leave her to conduct the affairs of state, that she doesn't know much about. Gondremark, knowing this and loving Seraphina, encourages the revolution and tries to put the prince out of the way.

The princess, more or less out with her husband and being easily led, encourages Gondremark until when Otto returns things are shaping pretty ill for him. Lord Philip Saxe, an English tourist, has been making notes about the Kronefeld government with a view to writing a book, and the prince, intercepting these notes, learns that gossip has joined the names of his wife and Gondremark. Scornfully he [illegible] Sir Philip and burns the notes that [illegible] Seraphina. But matters continue to [illegible] with doubt. By an unscrupu- [illegible] ess von Rosen, and others, [illegible] and surprises a secret [illegible] plied by Gondremark, who has secured the princess' consent to a declaration of war with a neighboring principality. Defeated in this plan, Gondremark plots to have Otto imprisoned, and stirs up the revolution to fever heat. Gondremark makes violent love to the princess and she stabs him, at which pass Otto enters and the mob storms the palace. Otto hustles Seraphina out by a panel door and tells her to fly to a peasant's cottage where he may meet her. Then the mob dash in and find Otto beside the presumably prostrate Gondremark. Otto announces that the prime minister trespassed upon the sanctity of his household and then he adds with singular weakness, "I struck him!"

In the last act Otto is found in a prison, whence he escapes by an order brought by the Countess von Rosen. Then at the peasant's cottage he learns that Gondremark's injuries are not fatal, that the revolution is squelched, and the princess is willing to return obediently to her lord and master.

Mr. Stevenson's story sparkles with keenest satire and is graced by all the wondrous wealth of beautiful writing for which this author was famous. The play has lost this charm, as most book plays lose the literary charm of their originals. Many of the episodes selected by Mr. Skinner as of dramatic value are presented without clearness or facility, and many of the lines, like the one quoted above, are weak, inexpressive and lack dramatic force. There are several scenes that might be made effective if given with more forceful lines. The sparse situations forfeit their value for this reason chiefly.

Mr. Skinner as actor is more successful than as playwright. He made a manly, picturesque Otto, frequently rising superior to the difficulties of the dialogue and giving always a spirited, graphic performance. Besides he wore with uncommon grace some costumes which border closely upon the absurd. George Nash was somewhat overweighted as the blackhearted, scheming Gondremark, but played excellently one scene in the third act that offered a flavor of comedy. Frank Sylvester gave a capital impersonation of an old doctor, cousin to Otto, and got some well merited applause. H. Rees Davies, Eugene Eberle, William Andrews, and Frederick Van Rensselar were successful in lesser roles, the last named scoring especially by a distinctly—and probably unintentionally—comic salute in time to music.

Percy Haswell was rather out of her element as Seraphina, a role that might show better in the hands of a more emotional actress. She was as ever sweet, gentle and demure and looked very pretty. Grace Filkins strove bravely to lend a semblance of consistency to the role of the extraordinary countess to whom every one told state secrets and who promptly gave away each secret to the very first person she met. Miss Filkins brought grace and temperament to her aid and played the comedy scenes with archness and pleasantry. Maud Durbin was a comely, engaging peasant maid, and the other parts were in capable hands. The scenery, costumes and mountings were handsome and effective. The players, unfortunately, had failed to gauge the house, and, with the exception of Mr. Sylvester and Mr. Davies, it was often impossible to hear them in front. Sarah Cowell LeMoyne in The Greatest Thing in the World is underlined for Oct. 8.

Lyceum—A Royal Family.

Comedy in three acts, by Robert Marshall. Produced Sept. 5.

Louis VII	Lawrence D'Orsay
Prince Charles Ferdinand	Donald Gallaher
Prince Victor Constantine	Charles Richman
The Duke of Barasceon	Orrin Johnson
The Count Varensa	George Irving
Baron Holdensen	Charles Butler
General Casalla	Harry Rose
The Cardinal Casano	W. H. Thompson
Father Anselm	Richard Bennett
First A. D. C	Robert Hickman
Second A. D. C	Allen Mursnane
Third A. D. C	George Forbes
Secretaries	H. Weed and J. Kean
Lord Herbert Wyndham Stapleton	Lloyd Carlton
Mr. Vandervlyke Q. Cobb	John G. Edwards
Lord Chamberlain	Frank Randolph
The Queen Ferdinand	Mrs. G. H. Gilbert
The Queen Margaret	Ellie Wilton
The Countess Carina	Mabel Morrison
The Princess Aleatine Victorine Angela	Annie Russell

Wednesday evening was oppressively warm, and the Lyceum Theatre was a veritable furnace, yet about as many people as the house would hold gathered there for the opening performance of the season, the presentation by Annie Russell and her company of A Royal Family, a three-act comedy by Robert Marshall.

Captain Marshall is already known here through that delightful comedy, His Excellency the Governor. His latest work strengthens his position as a writer of plays of the lighter class. It is as dainty and attractive a comedy as one could wish to see. A pretty love story, set in a whimsical frame that gives romance to a present day atmosphere, is told in a manner at once artistic, witty and gently satirical. Amid the merriment there is now and then a vein of deeper sentiment, inserted with skillful hand. The love scenes are irresistible in their charm, with such deft touch are they drawn. The action and dialogue are easy and natural, and the humor is bright, crisp and never forced. And, best of all, there is not in the play a line or an incident that could offend the most prudish. It is flawless in point of purity and wholesomeness.

The plot is slender, and a few words will suffice to tell it. The imaginary country of Arencia is on the verge of war with its mythical neighbor, Kurland. The people of each country are clamoring for the fray, and to their sovereigns the only way to avert hostilities seems to be an alliance brought about by the marriage of Princess Angela, daughter of King Louis VII. of Arencia, with Prince Victor, Crown Prince of Kurland. The stumbling block to this marriage of convenience is a woman's won't. The Princess Angela, when the subject is broached, refuses to consider it. She has never seen Prince Victor, and emphatically declines to wed him, stoutly avowing that she will give herself only to a man that she has learned to love. Persuasion and commands are of no avail, but a ruse devised by the wily Cardinal Casano, Archbishop of Carom, solves the dilemma to the satisfaction of all. It so happens that Prince Victor was a former pupil of the Cardinal's and is visiting his old master incognito, using the alias of Count Bernardine. The Cardinal, with all the scheming powers of a match-making mother, contrives to bring the two together frequently, and ere ten days have elapsed they have won each other's hearts. Then comes the parting, for "Count Bernardine" has unselfishly plead Prince Victor's cause, and the Princess has consented to the marriage. Not until the betrothal ceremony, before the whole court, does she learn that Count Bernardine and Prince Victor are one, and that she is to wed the man she loves.

In working out this plot, Captain Marshall has introduced several amusing episodes, notably the scene in which the lovers climb a tree to avoid discovery, which is the most laughable situation in the play. He finds opportunity for many humorous, though kindly, digs at the formalities that fetter a royal existence. His lines are fashioned somewhat on the Gilbertian mold, and are grotesquely epigrammatic and funny.

Annie Russell's sweet personality suited perfectly the character of the Princess. She gave to the role the girlish charm, ingenuousness and maidenly coquetry that it demanded, and acted with a sympathy and tenderness that were delightful. The part never overtaxed her abilities, and she handled it easily. Mrs. G. H. Gilbert, who received a prolonged welcome on her entrance, was capital as the garrulous and meddlesome dowager Queen, giving one of her best portrayals. Lawrence D'Orsay, who was seen in An Artist's Model, was brought from England to play Louis VII. and gave an admirable picture of the monarch up-to-date, bringing out the full effect of his dryly humorous lines. W. H. Thompson's Cardinal was such a finished characterization as one expects from this excellent actor. Charles Richman as the Prince looked handsome, and was properly ardent. Richard Bennett's portrayal of a young priest in love with the Princess was noticeable for its dignity and pathos. A blundering police commissioner was well sketched by Charles Butler, and Orrin Johnson was satisfactory as the King's equerry. Donald Gallaher won applause as the boy Prince Charles. Ellie Wilton was pleasing as the Queen, and George Irving, Robert Hickman, Mabel Morrison and the rest of the cast also deserve mention. In fact, the company was an uncommonly competent one. The costuming was handsome, and the scenery, by E. G. Unitt, was well executed. The stage picture in the last scene, that of the throne room, was imposing.

Garrick—All on Account of Eliza.

Comedy in three acts, by Leo Ditrichstein. Produced Sept. 3.

Franz Hochstuhl	Louis Mann
Walter Hochstuhl	Edwin Nicander
Joshua Appleton	William F. Carroll
Frank Donovan	Charles E. Sturges
Jeremiah Haskins	Edward See
Abraham Fork	Oscar Dane
Willie Fork	Walter McArdle
Nathan	James P. Doyle
Delia Coventry	Rose Beaudet
Mrs. Lavinia Appleton	Christine Blessing
Mrs. Tabitha Haskins	Mrs. E. A. Eberle
Susie Lennon	Emma Jouvier
Mollie Worth	Birdie Bertrand
Little Bobbie	Irma Bertrand
Ella Capston	Susie Wilkison
Aurora Fleet	Angie Ward
Emma Knox	Susie Knight
Henrietta Sells	Mollie Hamlin
Janette Coombs	Daisy Clayton
Essie Fields	Beatrice Litchfield
Elizabeth Carter	Clara Lipman

Louis Mann and Clara Lipman appeared at the Garrick Theatre on Sept. 3 in Leo Ditrichstein's new comedy, All On Account of Eliza, which had been produced originally at Bridgeport, Conn., on Aug. 23, at which time the story of the play was told in THE MIRROR.

All On Account of Eliza is an admirable title, but the play is not nearly so good as its name. It is rather broad farce-comedy masquerading as comedy and making only a fair pretense to this end. The main theme, the jealousy of country women toward a young and pretty schoolmistress, reminds one inevitably of the similar idea in Charles H. Hoyt's A Midnight Bell, which was a far better play. In A Midnight Bell Mr. Hoyt played upon the chord of pathos and brought it to the aid of his more dramatic scenes, while no such true sentiment occurs for an instant in Mr. Ditrichstein's work. The two chief characters make up the entire entertainment. One or the other, often both, hold the stage nearly all the time, and there is nothing for any one else to do.

The probably somewhat seriously intended motive is handled without much effect, while the humor is of a clowning order and occasionally of a still lower intellectual stratum. One pantomime episode, in which a tiny girl is made to appear at the beginning of the second act, is quite as offensive as anything that our stage has ever seen. Why the public should be asked to pay to see such a play as All On Account of Eliza is interesting matter for students of social science to discuss and analyze. No doubt the personal popularity of the two stars is expected to prove sufficiently magnetic to atone for very much, and the present venture will assuredly make a splendid test of that popularity.

Louis Mann gives again the same extraordinary type of Teutonic idiocy that he has shown in The Girl from Paris, The Telephone Girl, The Girl in the Barracks, and other performances. As in these earlier efforts, his tangled dialect amuses and his acting exactly expresses the seemingly impossible, but nevertheless perfectly faithful, portrait of a real type. Miss Lipman is a pretty and capable schoolmistress and plays the part for all there is in it. Edwin Nicander gives a first-rate performance in the juvenile role, and Walter McArdle scores a hit as a sentimental schoolboy. No one else has a chance of any importance but William F. Carroll, Charles E. Sturges, Edward See, Oscar Dane, Rose Beaudet, Christine Blessing, and Mrs. E. A. Eberle make the most of their opportunities.

The scenery is adequate, the schoolroom set being especially realistic. William H. Crane in David Harum is announced for Oct. 1.

Daly's—The Rose of Persia.

Comic opera in two acts; book by Basil Hood; music by Sir Arthur Sullivan. Produced Sept. 6.

The Sultan Mahmoud of Persia	Charles Angelo
Hassan	John Le Hay
Yusouf	Sidney Bracey
Abdullah	Herbert Clayton
The Grand Vizier	Stuart Hyatt
The Physician-in-Chief	John Doran
The Royal Executioner	Arthur Barry
The Sultana Zuheydeh	Ruth Vincent
Scent-of-Lilies	Hettie Lund
Heart's Desire	Isabelle Dillon
Honey-of-Life	Hilda Stephens
Dancing Sunbeam	Amy Martin
Blush-of-Morning	Mary Conyngham
Oasis-in-the-Desert	Doris Latour
Moon-upon-the-Waters	Hetty Hertzfeld
Song-of-Nightingales	Margaret Trew
Whisper-of-West-Wind	Nell Mehsener

The Rose of Persia, a two-act comic opera, book by Captain Basil Hood, music by Sir Arthur Sullivan, was presented by an English company at Daly's Theatre on Sept. 6 for the first time in America. It had been produced originally at the Savoy Theatre, London.

The plot concerns the idiosyncrasy of Hassan, a Persian philanthropist, who elects to entertain in his own house sundry beggars, mendicants and other doubtful persons. The Sultana Zuheydeh, masquerading as a dancing girl, attends one of Hassan's receptions. The Sultan, a very severe person, happens at this time to decree the arrest of Hassan and all his guests. The place is raided and the Sultan himself appears. Hassan, in a frenzy of terror, gets very drunk and fancies that he is the Sultan, whereupon the real monarch commands that he be carried to the regal palace and placed upon the throne, recalling the somewhat similar experience of one Christopher Sly in The Taming of the Shrew. Hassan, waking up, has just begun to think that maybe he is really the Sultan when the actual ruler brings him back to earth by announcing his early execution. Zuheydeh explains that her visit to Hassan was to hear a great story, as told only by him. The Sultan commands Hassan to repeat the yarn and stipulates that it must have a happy ending. So Hassan, seeing his chance, tells the story of his own life, bringing the history right up-to-date and vowing that it rests with the Sultan to see that there shall be a happy ending. So he escapes execution.

The opera probably would have been more or less enjoyable but for the execrable work of the imported company. It is amazing that managers should not have learned by this time that New York is not a provincial town and that a bad company can kill good property here with certainty and with dispatch. The slaughter of some of Gilbert and Sullivan's works should be still present in managerial minds, and The Rose of Persia appears to have been murdered even more relentlessly than some other operas in which certain merit was distinctly perceptible in spite of the interpretation. It is doubtful if England has ever sent to us an opera company more hopelessly incompetent than the one now at Daly's, worthy persons presumably, but obviously utterly miscast, an injustice to them and an outrage upon those that pay to see them. It is incredible that Captain Basil Hood should have written lyrics in an unintelligible language, and it passes belief that Sir Arthur Sullivan should have composed music that no one could understand. But, as promulgated at Daly's, the lyrics are utterly lost, except as given by one singer, and the music is generally mangled beyond recognition. Listening to the orchestra and not to the singers, one is enabled to detect a few pleasing airs and much admirable orchestration in The Rose of Persia, and the band, seeming to realize this point, plays frequently so loud as to effectually drown the rather feeble vocalizing. Of Captain Hood's lyrics, the few lines that can be heard seem of fair quality, the dialogue is undoubtedly moderately diverting, and Sir Arthur's music seems as if it might be reasonably meritorious if given half a chance.

The one singer alluded to who appears to possess a quality of intelligence equal to expression of his task is Charles Angelo, who plays the Sultan with a great deal of keen, quiet humor, and enunciates the lyrics perfectly, although he makes up for some unaccountable reason, as Sir Walter Raleigh. John Le Hay, who was so clever here in His Excellency, falls down completely as Hassan, never realizing the humor of the part and almost never being audible in his singing. His song, reciting Hassan's story, certainly should be the most telling number in the opera, yet between his own mumbling and the band's braying the words are altogether lost. Ruth Vincent booms up once or twice with suggestions of possibilities yet to be realized, and the tenor, Sidney Bracey, is so entirely bad as to deserve a word of sincere condemnation.

The chorus is tolerable and is very well drilled. The two scenes are acceptable, if it is probable that Persian interiors are insanely plain and commonplace, and the costumes are unanimously hideous.

Madison Square—The Husbands of Leontine.

Comedy in three acts, by Alfred Capus. Produced Sept. 8.

The Baron	E. M. Holland
Adolphe Dubois	Fritz Williams
Plantin	Eugene Jepson
Anatole	Percy Lyndel
Secretary	James Kearney
Renaut	Jay Wilson
Collector	William Eddinger
Leontine	Isabel Irving
The Marquise	Ida Vernon
Virginie	Maggie Holloway Fischer
Hortense	Marie Derickson
Juliette	May Lambert
Isabella	Nellie Butler
Mlette	May Galyer
Ernestine	Anita Rothe

The Madison Square Theatre opened on Saturday evening, offering a double bill. The principal play was The Husbands of Leontine, a three-act comedy imported from the Théâtre des Nouveautés, Paris. Alfred Capus is its author. The translator was not named in the programme.

It is hardly necessary to tell the story of The Husbands of Leontine. Like all French comedies, it jests with marital infidelity and divorce. Leontine, the "heroine," is an extremely gay young woman who makes so much trouble for her first husband, Adolphe Dubois, that he willingly lets her secure a divorce. After leading a merry life with a succession of sweethearts, Leontine suddenly finds herself in pecuniary straits and is sold out by the sheriff. No male admirers being available at the moment, she visits her ex-husband and cajoles him into allowing her to share his quarters. Her liveliness quickly causes turmoil, and to escape from her Dubois leaves her in possession of the premises and flees.

Ere the second act Leontine has contracted another marriage, this time with the Baron de Lajanbiere, a native of the provincial town of Chatelherault. Her propensities for flirting have not been subdued, for she coquettes with a young professor of agriculture, and, much against that gentleman's will, makes a rendezvous with him at his house. The Baron learns of this, and when the couple are together he returns with the commissary of police, who proves to be none other than Dubois, appointed to the position through his friend, Plantin, the deputy. As Leontine is discovered in the professor's bedroom there seems no doubt of her guilt. The Baron is eager for a divorce, but Dubois, fearful that if it is granted he will have Leontine on his hands again, persuades his successor to forgive his wife. Impressed with the arguments of Dubois, the Baron overwhelms him with attention, all unaware that he is husband Number One. The secret comes out in the third act, when, after much explanation, matters are arranged agreeably, Leontine remaining true to husband Number Two, while a new wife for Dubois is found in Hortense, a young widow.

One that has not seen the other French comedies that have been produced in past seasons might consider The Husbands of Leontine fairly amusing. But the person that has sat through Never Again, On and Off, The Girl from Maxim's, or others of the same class, will find this play tediously reminiscent. Its morals are as oblique as those of any of its predecessors, though its lines and situations have been toned down to a greater extent than usual. The characters are practically the same that we have seen many times before, and the complications in which they are involved are familiar. As usual in such productions, most of the humor was of the sort that had to be expurgated, and what remained was generally

flat and stupid, and would have been worse but for the exertions of the players.

Isabel Irving, as Leontine, was the central figure. She was the embodiment of vivacity and personally charming. E. M. Holland worked wonders with the part of the Baron, giving a finished character picture and developing merriment from his lines. Fritz Williams had the same character he has played for seasons, and won his usual success. Maggie Holloway Fischer had the rather small role of an eccentric elderly servant, and played it exceedingly well. Ida Vernon was a humorously dignified Marquise. Eugene Jepson and Percy Lyndel acquitted themselves with credit. Marie Derickson, radiant as ever, was a treat to the eye, and Nellie Butler and May Lambert also qualified for comeliness.

No greater contrast to the thinly veiled indecency of The Husbands of Leontine could have been offered than the play that preceded it—Ib and Little Christina, "a picture in three panels," by Basil Hood, founded upon a tale by Hans Christian Andersen. It was cast thus:

FIRST PERIOD.

Ib	Master Loren Grunn
Ib's Father	Percy Lyndel
Old Heinrik	James Kearney
Christina	Violet Halliday
Ib's Mother	Jennie Eustace

SECOND PERIOD.

Ib	Holbrook Blinn
Old Heinrik	James Kearney
John	Jay Wilson
Christina	May Lambert
Ib's Mother	Jennie Eustace

THIRD PERIOD.

Ib	Holbrook Blinn
Ib's Mother	Jennie Eustace
Little Christina	Violet Halliday

This little work, extreme in its simplicity, is yet singularly impressive and effective. The sweet, pathetic story it tells strikes the chords of the tenderest and noblest emotions, and appeals directly to the heart of every listener. There is almost no action, but every word in the dialogue tells. The play is at once a picture of the life of a simple, honest folk, and a tale of love profound in heart interest.

The scene is at Ib's house in Jutland, Denmark. In the first panel, Ib and Little Christina are children, already "betrothed." In the second panel, fifteen years later, Ib, grown to manhood, has lost none of his love for Christina, his thoughts being always of her and of the day when they will be married. But Christina has been far away, and has won the heart of an innkeeper's son. Before giving him his answer she comes to ask Ib's consent. And Ib, though his life's hope is shattered, gives his consent with a smile. The last panel recurs after a lapse of seven years. A mysterious woman, who is Ib's mother, though he knows her not, who has visited Ib once every year, has brought him tidings of Christina. They have been sad tidings, for Christina's marriage was not the good fortune it promised to be. And now, after much trouble, Christina is dead. But Ib's mother is a fairy, and to give him joy after his years of sorrow she has brought him little Christina, not Christina the woman, but little Christina, the child, just as she was in the old happy days. Thus the sunshine comes again into Ib's life, and he is to live and work for little Christina.

Holbrook Blinn hade his reappearance in this country in the part of Ib, the man. His work was quiet, thoughtful and strong in repressed emotion. Jennie Eustace gave a sympathetic rendering of Ib's mother. Ib and Christina, as children, were played respectively by Loren Grunn and Violet Halliday, who filled the roles satisfactorily. May Lambert made a quaintly pretty picture as Christina, the woman, and acted acceptably. Percy Lyndel as Ib's father, James Kearney as Old Heinrik, and Jay Wilson as John, also gave performances that showed careful study and an understanding of the spirit of the play. The single setting used was most artistic, and the stage management excellent.

To the credit of the audience be it stated that Ib and Little Christina received far more applause than did The Husbands of Leontine.

Herald Square—Arizona.

Drama in four acts, by Augustus Thomas. Produced Sept. 10.

Henry Canby	Theodore Roberts
Colonel Bonham	Edwin Holt
Sam Wong	Stephen French
Mrs. Canby	Mattie Earle
Estrella Bonham	Jane Kennark
Lena Kellar	Adora Andrews
Lieutenant Denton	Vincent Serrano
Bonita Canby	Eleanor Robson
Miss McCullagh	Louise Crossey
Dr. Fenlon	George O'Donnell
Captain Hodgman	Walter Hale
Tony Mostano	Edgar Selwyn
Lieutenant Halleck	Malcolm Gunn
Sergeant Kellar	Thomas Oberle
Lieutenant Young	Sidney Ainsworth
Major Cochran	George Morehead

After having been kept out of New York city, owing to certain unfortunately dominant conditions, for more than a year, during which period many other cities have sounded its praises, Augustus Thomas' foremost drama, Arizona, was produced here for the first time, at the Herald Square Theatre, last evening. A brilliant audience crowded the theatre, drawn largely, no doubt, by the reports of the play's success elsewhere.

As in Alabama and In Mizzoura, his two best previous plays, Mr. Thomas has taken for his locale a region possessing an "atmosphere" peculiar to itself, and rich in strongly marked character types. The action takes place partly at the ranch of Henry Canby, in the Aravaipa Valley, and partly at the neighboring military post, Fort Grant. Colonel Bonham, of the Eleventh Cavalry, commandant at the post, has married Canby's elder daughter, Estrella, who is much her husband's junior. Lieutenant Denton, also of the Eleventh, is in love with the younger daughter, Bonita. Captain Hodgman, of the same regiment, has exercised an evil fascination over Mrs. Bonham, and she has agreed to elope with him. In the second act, during an interview at Canby's house, Hodgman persuades Estrella to give him her jewels. His action is discovered by Denton, who forces him at the point of a revolver to return the jewels. He also reasons with Estrella on the folly of her love for Hodgman. On leaving the house Hodgman meets Colonel Bonham, and for revenge directs the Colonel's suspicions against Denton and Mrs. Bonham. They are found together behind locked doors, and the Colonel believes them guilty. For the sake of the lieutenant's father, a former comrade, Colonel Bonham decides not to expose him, and demands only that he resign from the army. In order that Estrella may be saved from the greater shame that the telling of the truth would entail, Denton preserves her secret and resigns.

The third act finds him at work as a cowboy on the Canby ranch, where he has not only won the affection of Bonita, but the high regard of her father. Such confidence has Canby in the young man that he has agreed to his marriage with Bonita, and is also to take him into partnership. The war with Spain has been declared and Denton has received a commission as captain of volunteers. As he is bidding farewell to Canby and Bonita, the Eleventh Cavalry passes on its way to Cuba. Hodgman, still thirsting for revenge, tells the ranchman and his daughter that Denton was compelled to resign from the army because he had compromised another man's wife. A quarrel ensues between Denton and Hodgman, and Denton strikes the captain in the face with his hat. Both draw revolvers, but before either shoot Hodgman falls, mortally wounded, from a shot fired from behind a door. The murderer is Tony Mostano, a Mexican vaquero, who has discovered that Hodgman has seduced Lena Kellar, a servant, whom he loves. Denton's revolver has been discharged during the excitement, and he is arrested and tried by court martial. His innocence is proven by the fact that the bullet that killed Hodgman will not fit his revolver. Lena Kellar is suspected, and, to save her, Mostano confesses his guilt and escapes on a pony. The cloud over Denton's character is then cleared by Estrella, who tells her husband and family the story of her infatuation for Hodgman and of Denton's sacrifice for her. Colonel Bonham at first cannot bring himself to forgive his wife, but as he leaves for the war he pins upon his breast a rose that Estrella has dropped.

It is a pleasant task to be able to give unqualified praise to a play, but this can be done in the case of Arizona. In every respect it is a capital play, strong in story, rich in action, admirable in character drawing and perfect as a picture of life on the lonely, dusty plains. The construction is wonderfully skillful; the dialogue is easy and natural, and the comedy scenes are delightful. Melodrama it certainly is, but good, healthy melodrama of the highest and best type. In short, Mr. Thomas has once again proven how able a dramatist he is, and Arizona will rank as one of the best plays written by an American author.

The roles, without exception, were filled by capable players, who gave most satisfactory interpretation. Theodore Roberts offered a portrait of the ranchman Canby that was absolute in fidelity to the type. As an example of rugged vigor the New York stage has seen no better performance. Vincent Serrano, as Lieutenant Denton, showed manliness and spirit and in both lighter and stronger scenes was effective. Edwin Holt's Colonel Bonham was well conceived and well acted. George O'Donnell brought out well the humor of Dr. Fenlon. Walter Hale was excellent as Captain Hodgman, and Edgar Selwyn gave a well drawn sketch of the Mexican, Tony, while Thomas Oberle was a good Sergeant Kellar.

Jane Kennark, new to most New Yorkers, gave an admirable portrayal of Estrella, evidencing thorough art, and much sympathy as well as personal attractiveness. Eleanor Robson was a captivating Bonita, and won a genuine hit in the part, played with charming vivicity and girlishness. Mattie Earle's Mrs Canby was another excellent character portrait, one of the best in the play. Adora Andrews, as Lena, and Louise Crossey, as Miss McCullagh, also did capable work, and the other roles found able exponents.

No small feature of the production was the scenery, painted by Walter Burridge and Charles H. Ritter, from sketches made by them in the locality depicted.

Bijou—Cupid Outwits Adam.

Farcical comedy in three acts by Frederick Stanford. Produced Sept. 10.

Columbus Sample	George S. Probert
Professor Barzilla Brackett	Charles H. Bradshaw
Bunyan Adam	Frank Farrington
Cipher Windsor	Horace Lewis
Wilkins Winkle	William Herbert
Gulliver Chim	Jacques Martin
Jonas Gubber	James Manley
Abberman Straight	John E. Finn
Lydia Letitia Fairbanks	Julia Hanchett
Virginia Fairbanks	Stella Kenny
Mrs. Cipher Windsor	Ida Darling
Olivia Bland	Frances Arthur
Bervene	Helene Craven

Cupid Outwits Adam, a three-act farcical comedy that was first produced at Paterson, N. J., on Sept. 6, came to town last evening at the Bijou Theatre before a large audience.

According to the story one Hiram Adam had made a lot of money in Greenwich Street, New York, by the perfectly legitimate if rather inelegant practice of manufacturing yeast. Adam had a hare lip and a bald head. In his will he stipulated that the young girl to whom his fortune was bequeathed should marry before her twenty-first year a man with like characteristics. As a matter of course, trouble ensues between those who want to wed her to a man of her own choice and those who prefer that she should marry a man with the prescribed characteristics. The idea of the will was that she might be reminded constantly of her benefactor, and there were a number of persons ready to remind her if they could be counted in. The first act shows the office of the yeast factory, in the second act Virginia Fairbanks, the legatee, runs away with her true love, who doesn't fill the bill as per the will. But in eloping by a coach and pair the young couple go up against a railroad train and the result is that the young man is landed in a hospital and is afflicted with the hare lip and bald head. Thereby he gets away with the girl and, incidentally, with the money.

The play is hopelessly puerile and amateurish. How it ever commanded a metropolitan hearing is a matter of wonder and amazement. The title and the names of characters prepared one for something pretty bad but not quite so bad as they turned out. It is kindne as to say no more of the play.

Horace Lewis, Charles H. Bradshaw, and Julia Hanchett made brave and occasionally telling efforts to lend naturalness and plausibility to the roles allotted to them, while George S. Probert, Frank Farrington, William Herbert, Stella Kenny, and the rest struggled heroically if ineffectually with their roles.

Star—Uncle Sam in China.

Melodrama in four acts, by Charles W. Chase. Produced Sept. 3.

Jack Harkins	Laurens Hascall
Thomas Tompkins	John F. Clark
Prince Tuan	Henry Bellmer
Gee Wo	Fred Matthews
Yung Sang	Arthur H. Busch
Yuh Sien	John Drury
Kang Yi	Charles Stowe
Gen. Tung Foo	Will H. Brent
Colonel Liscum	George Frederickes
Lieutenant Greenleaf	William Lane
The Executioner	John Negus
Poo Sing	T. Tomkins
Yuh Ping	Ellen Boyer
Hannar Maria Jenkins	Minnie Church
Yuh Lee	Little Ah Sid

The stage of the Star Theatre was encumbered all last week by Aiden Benedict's company presenting a new melodrama, By Charles W. Chase, entitled Uncle Sam in China. The first-night audience was composed of Labor Day revelers who applauded, cheered and whistled lustily and indiscriminately through the entire performance. With all their effort, however, they failed to drown the noise of the play.

The story of the play is as impossible as the manner in which it is set forth. Jack Harkins, an American sailor, turns up at Gee Wo's tea plantation, in Canton, just as Yuh Sien, a Christianized slave, is being dragged away from his wife and child to be pressed into service with the Boxer army. Jack immediately takes upon himself the task of reuniting the coolie husband and wife. He defies Prince Tuan, knocks over Chinamen by the dozen, and whenever he finds himself in a tight place he thunders out conventional boasts about the honor and power of the American flag. Naturally this course of action keeps the hero engaged in many adventures. In the second act a tin locomotive was dragged across the stage by a rope, plainly visible. There was a mighty firing of guns at this point, and therefore the boys in the gallery got the idea that it was a dramatic situation. In the third act occurs a battle between the Chinese and the armies of Europe and the United States. The fourth act closes with the storming of the gates of Peking and the triumph of the allied armies. Also the slave and his wife are reunited.

Dramatically, Uncle Sam in China is absolutely worthless. Any schoolboy guilty of the vivid ignorance of China and the Chinese, and of the manners and customs of military and naval men that Mr. Chase has exhibited in his melodrama would undoubtedly be flogged. The extraordinary brutality and bad taste displayed in making the late Colonel Liscum a character in the play must be apparent to every one with a sense of the dignity of heroism.

Laurens Hascall, by dint of good, broad, vigorous acting, succeeded in making Jack Harkins an attractive hero. John F. Clark played Thomas Tompkins in the crude, low-comedy fashion that obtained in the third-rate theatres ten or fifteen years ago. John Drury acted the young Chinese slave, Yuh Sien, with considerable feeling, though with little force. Fred Matthews as Gee Wo spoke with a broad cockney accent that made his characterization absurd. The other male roles were in like hands.

Ellen Boyer as Yuh Ping displayed some emotional feeling occasionally. Minnie Church acted Hannah Maria Jenkins in sprightly soubrette fashion, and Little Ah Sid as Yuh Lee did his best to keep from laughing at the absurdities of the play and the scenery.

M'LISS.

The usual packed house was present last evening to see the revival of M'liss by A. J. Spencer's company. The old play made as big a hit as it ever did. Nellie McHenry was excellent as M'liss and was enthusiastically applauded. Ralph Delmore was a robust and manly Yuba Bill. Ben F. Grinnell as Fake won the gallery by an eccentric dance. P. A. Yelvington was forceful as the Mexican. Ella Gardner, Ida Rock, Frank Dayton, L. J. Loring, James Cooper, J. D. Crowley, and H. R. Barnum all lent splendid support. The scenery was new and elaborate. Next week, Reaping the Whirlwind.

Grand Opera House—A Wife in Pawn.

Comedy in four acts by Charles E. Blaney and Charles A. Taylor. Produced Sept. 10.

Royce Huntington	Willard Bowman
Rev. John White	H. F. Clarens
Banty Ball	Frank Nelson
High Ball	William Bechdell
Mat Conroy	R. T. Sullivan
Jim Skin	George E. Martin
Oscar Copperhead	Claude Gourand
Deaf Andy	Alfred Mayo
Mike O'Hara	Thomas Potter
Cecil Somebody	Lillie Allyn
Jewsbury Brown	H. Spencer Churchill
Barton	E. S. Rough
Rebecca	Florine Arnold
Aunt Theresa	Mattie Grimble
Miss Busy	Bertha Davidson
Polly	Harriett Willard
Ruth	Lorretto Dimond
Sparklets	Grace Barton
Cigarette Jimmy	Fannie Haines
Toby	Lillian Sterling
Purity	Hope Booth

A Wife in Pawn, a comedy by Charles E. Blaney and Charles A. Taylor, was produced last evening at the Grand Opera House before an audience of fair size. The auditors took kindly to some of the humor of the piece, they admired the scenery, and applauded the efforts of the principal characters.

As a play A Wife in Pawn is without merit. It discloses no originality that is not vulgar. In plot and in detail the play is low minded and is calculated to appeal only to those whose natural environment is the kitchen and whose social pleasures are found in the Tenderloin. The hero of the comedy is a contemptible character, who stops at nothing to raise funds. The heroine is equally bad. The comedy has all the vices of the French farces, with none of the French vivacity and wit.

Hope Booth, the star, played the role of Purity with considerable dramatic spirit and charm, and her living picture specialty appealed to those that like that sort of thing. Willard Bowman as Royce Huntington was in appearance a hired girl's ideal of a "real gent," and his acting was on the same level. R. T. Sullivan gave a capital impersonation of a contemptible sport, and Frank Nelson was artistic, and at times genuinely humorous, as Banty Ball. Mattie Grimble as Aunt Theresa did her best with a conventional character. Florine Arnold played the role of Rebecca as well as the role permitted, and the rest were more than equal to their parts.

Third Avenue—The Gypsy German.

Drama in four acts by J. E. Toole. Produced Sept. 10.

Rudolph	J. E. Toole
Manuel	John Bond
Nathan Bonthorne	John E. Lane
Paul Volstein	Robert Fitzmaurice
Herr Switzel	James McDonald
Mathew Meldon	J. P. Burke
Grubbin Grub	O. L. Jenkins
Gipsy Joe	Gus Miller
Mat	Charles Jones
Marian	Grace Nagle
Mercy Meldon	Emily Woodward
Nadine	Lillian De Woolf

J. E. Toole, the singing comedian, began his annual New York engagement of one week at the Third Avenue Theatre last evening. For many seasons Mr. Toole has been popular with the patrons of the East Side theatres operated by A. H. Sheldon, and the roles that he has played in the past are well known and much admired in the Bowery and Third Avenue districts. Last night, however, he departed from the roles that have grown familiar and appeared as the hero of a play, written by himself, called The Gypsy German. The drama has been in Mr. Toole's repertoire for three seasons, and he has played it in many one night stands, but never before had it been shown in New York.

The Gypsy German is a pleasing play of an old fashioned kind. It is conventional, yet every incident is so filled with heart interest that the lack of novelty is not apparent. Rudolph, a gipsy rainmaker, meets and falls in love with Nadine, a lady of the aristocracy. She is at once attracted by his high spirits, his kindliness and his poetic temperament. A man of rank, Paul Volstein, also loves Nadine and strives to hide his profligacy in order to win her. Mercy Meldon, a victim of Volstein's, is kidnapped by Manuel, a member of the gipsy band, at the instance of Volstein. The latter almost succeeds in winning the hand of Nadine, but at the last hour is unmasked, and the happy ending is accomplished. It is a pretty play, a pure play and one that appeals simply yet strongly to the emotions.

Mr. Toole himself, in the role of Rudolph, acted and sang agreeably, with the charm that is the birthright, apparently, of singing comedians of his class. John Bond played Manuel with much vigor and made a hit in the first act with his rendition of Kipling's poem, Gunga Din, set to music. Robert Fitzmaurice was an excellent Paul Volstein, his only fault being a theatric manner of reading some of his lines. John E. Lane, as Bonthorne, was quite acceptable, and the other male roles were played sufficiently well.

Lillian De Woolf, as Nadine, acted with grace, force, and vivacity. Her singing was pleasing and won applause. Emily Woodward as Mercy Meldon, and Grace Nagle as Marian were both satisfactory in their roles. Next week, The Real Widow Brown.

American—The Great Ruby.

The opening of the American Theatre on the evening of Sept. 1 as a dramatic stock company playhouse, under the management of the Greenwall Theatrical Circuit company, was an event of sufficient importance and interest to draw together as large an audience as the house may well accommodate. Since taking over the property the new managers have made numerous improvements in equipment and decoration, and the theatre now presents a very attractive appearance and is as comfortable as could be desired. The welcome given to the new stock company by the audience showed cordial public interest in the enterprise, and the splendor of the opening production indicates that the management will deal generously by its patrons.

The Great Ruby, though lacking the charm of novelty, was an excellent selection for an introductory bill. The play was mounted with all of the original scenery and effects, and these, upon the large stage of the American, showed to better advantage than in the former productions at other theatres. The effective scenes of the rising balloon, the cricket match and the military tournament were particularly well managed. The production in its entirety was admirable, satisfying, and it pleased the audience mightily.

Ralph Stuart, in the role of Prince Kassim, acted with intensity, vigor and grace. He was sincere at all times, and rarely did he fail to convey the strongest meaning to his lines. Herman A. Sheldon, as Brett, the detective, was full of power and worked up to his climaxes adroitly. Frank E. Camp was an acceptable Captain Dalrymple. E. L. Snader acted the role of Morris Longman very skillfully indeed. Frank Lindon was a satisfactory Sir John Garnett. Emil Collins played Lord George Hartopp effectively, and Thomas J. Keogh was an excellent Viscount Montyghal.

Mary Hampton as Lady Garnett was inclined to overdo the unpleasant side of the character, and while her impersonation was technically good it lacked somewhat in sympathy and feeling. Isabelle Evesson acted the role of the Countess Mirtza with fine intensity. Georgia Welles was a delightful Brenda Elsmere. Anna Buckley gave an amusing impersonation of Louise Jupp, and Charlotte Lambert as Mrs. Elsmere was very acceptable. Of the many players who appeared in minor roles those deserving special mention were Victor M. de Silke, Ben D. Deane, L. D. Wharton, James A. Bishell, Helaine Hadley, Josephine Underwood, and Dorothy Stuart. The Great Ruby will be continued until the end of this week.

At Other Playhouses.

BROADWAY.—Ben Hur, revived here on Sept. 3, continues. William Farnum in the title-role, Emmett Corrigan as Simonides, Robert Elliott as Arrius, Francis Kingdon as Balthazar, Harry Weaver, Jr., as Ilderim, John F. Cook as Malluch, Nellie Thorne as Esther, and Adele Block as Iras, all have made successes in their new parts. W. S. Hart has scored again as Messala, Mary Shaw as Amrah, Mabel Bert as the mother of Hur, and Adeline Adler as Tirzah.

METROPOLIS.—Under the City Lamps is the bill this week. New scenery has been painted for this production, and several points of interest in New York are shown, including the Dewey Arch, the Casino Roof Garden, the Little Church Around the Corner, and Fulton Ferry.

ACADEMY.—The Reign continues.

CRITERION.—James K. Hackett still plays his heroic part in The Pride of Jennico.

EMPIRE.—Brother Officers, it is announced, will give way this (Tuesday) evening to Richard Carvel, with John Drew as the star.

FOURTEENTH STREET.—Daniel Sully in The Parish Priest pleases good audiences at this house.

KNICKERBOCKER.—This house is announced to open on Thursday evening with Francis Wilson in The Monks of Malabar.

GARDEN.—E. H. Sothern and Virginia Harned will appear here next Monday evening in Hamlet.

ENGAGEMENTS.

James McElhern, for The Stowaway.

W. J. Montgomery and Minna Phillips, for leads with the Davidson Stock company.

Maurice G. Costello and H. Chanler Paterson, for The Man-o'-Wars Man.

W. H. Schilling, for A Tin Soldier, as musical director.

William Parry, re-engaged by Maurice Grau as stage-manager.

Ninette Thullen, with [illegible] in On the Quiet.

John T. Sullivan [illegible] and Lillian Kemble, for [illegible] the World.

Maurine [illegible] as [illegible] woman for W. R. Palmer's [illegible] company.

Thomas [illegible] [illegible]ton Clarke.

Nell [illegible] Ivy Leaf.

Alice [illegible] Cecil Tucker.

Z[illegible] for Woman and Wine.

[illegible], as Hannah Lize in The Dairy [illegible].

THEATRES AND ROOF-GARDENS.

Tony Pastor's.

The bill is headed by Gus Williams, the comedian, and includes Stinson and Merton, comedy duo; Frank Gardiner and Lottie Vincent, in a musical farce, by Frank Gardiner, entitled A Shattered Idol; Crane Brothers, comedians; Mudge and Morton, musical and singing specialty; John and Lillian Hoover, jugglers; Williams and Melburn, in a new act entitled The Fresh Mr. Hamm, by George Evans and W. J. Burke; Dan and Dolly Mann, in Mandy Hawkins; Murphy and Andrews, comedy duo; Jacklin and Ingram, illustrated songs; Zereeth Trio, entertainers; Charles De Camo, comedy juggler; Corn, trained dog; Chris Green, musical comedian, and the vitagraph.

Keith's Union Square.

Mr. and Mrs. Sidney Drew, in Kenneth Lee's sketch, When Two Hearts Are Won; Jessie Couthoui, in her monologue, Little Scenes in Life; Clara, Sam and Kittie Morton, comedy trio; the Holloway Trio, wire performers, are the stars of a bill including Mark Sullivan, comedian; Johnnie Carroll, comic vocalist; Joseph Santley, boy soprano; Alice Shaw and her twin daughters, whistlers; Silvern and Emerie, ring performers; Drawee, juggler; Maddox and Wayne, Palfrey, the Holbrooks, E. J. Boyle, the biograph, and the stereopticon.

Proctor's Palace, Fifty-eighth Street.

Bert Coote and company, in Supper for Two; Gertrude Haynes and her choir boys, in A Song Recital; Press Eldridge, comedian; Manning and Prevost, acrobatic grotesques, and Howard and Bland, comedy duo, are the features of a bill including Imogene Comer, ballad singer; Alex Heindl, 'cellist; Fred Brown, dancing expert; Paley's kalutechnoscope; Barr and Evans, comedy duo; George Marten, magician, and the stereopticon.

Proctor's 125th Street.

Joseph Hart and Carrie De Mar, in A Close Call, are the stars. The list also embraces Mr. and Mrs. Mark Murphy, in The Seventh Son; George W. Day, comedian; Mlle. Emmy's dogs; the Randalles, acrobatic dancers; Sullivan and Pasquelena, sketch team; Two Lamonts, acrobats; Laura Comstock, coon songs; Tommy Baker, dancer; Carrie Behr, as Sister Mary Jane; Colville and MacBride, musde, comedy and dancing; Paley's kalutechnoscope, and the stereopticon.

Proctor's Twenty-third Street.

Robert Hilliard and company, in The Littlest Girl, head the bill. Carta and Mirtziana, European equilibrists, made their American debut. Others are Amelia Summerville, in her monologue; James Richmond Glenroy, comedian; Emma Carus, female baritone; Post and Clinton, comedy duo; Morton and Elliott, musical comedians; Paley's kalutechnoscope; Herbert and Willing, in Coondom Craze; Collins and Hardt, acrobatic comedy; Ramsey Sisters, musical act; Ernest Nizarras, on the flying rings; Tegge and Danisia, Dutch comedy act, and Alexis Romanoff, Russian tenor.

Proctor's Fifth Avenue.

Maurice Barrymore, in A Man of the World, and Patrice, in a scenic production of The Girl in the Moon, a new comedietta, head the bill. Others are Albert Guille, tenor; Ben Harney Trio, ragtime entertainers; Murphy and Allen, sketch artists; John D. Gilbert, monologist; Mr. and Mrs. Esmonde, in Bill Toddle's Reception; Paley's kalutechnoscope; Terry and Elmer, singers and dancers; Brooks Brothers, humorists; Aurie Dagwell, vocalist; the McMahons, statuary posings, and Nat Burton, banjoist.

Koster and Bial's.

The bill for this, the second week of the season, includes Maggie Cline, the Irish Queen; George Fuller Golden, "Casey's Friend;" Montgomery and Stone; Francesca Redding and company, in Her Friend from Texas; Russell Brothers, comedians; Shean and Warren, burlesquers; George Evans, comedian; Tim Cronin, entertainer; Haines and Pettingill, comedians; Carrie Graham, as Sis Hopkins; Farnum and Nelson, comedy acrobats; Mamie Remington and her "picks;" Craske and Stevens, change artists; Carlin and Brown, German comedians; Chester Blodgett, trick cyclist.

Cherry Blossom Grove.

Pictures of the Corbett-McCoy fight are featured. The olio includes Louise Willis Hepner, Nat M. Wills, the Colinis, Louise Gunning, Ernest Hogan, the Great Everhart, Mayme Gehrue, Dewitt and Burns, Les Charmeuses, Pat Rooney, Cook and Sonora, Annie Myers, Elfie Fay, and Marwig's ballet, The Dolls' Revel.

Hurtig and Seamon's.

The bill is headed by Kathryn Osterman and company, in The Editor, and includes Canfield and Carleton, Charles T. Aldrich, Marzella's birds, George Thatcher, Taylor Trio, Amann and Hartley, and others.

THE BURLESQUE HOUSES.

MINER'S BOWERY.—The Bohemian Burlesquers have moved down from the Eighth Avenue for a week.

LONDON.—The City Sports are making their first bow in town this season.

MINER'S EIGHTH AVENUE.—Sam Scribner's Gay Morning Glories are entertaining the Westsiders.

OLYMPIC.—The Kings and Queens have gone uptown for the week.

DEWEY.—The Rentz-Santley company is this week's attraction. The new burlesques are called Broadway to Paris and The Hotel Matrimony. The olio embraces Lottie Elliott, Polk and Treska, the Leonards, Barrington and Martell, Boyce and Wilson, Charles Robinson and Laura Wyble.

LAST WEEK'S BILLS.

TONY PASTOR'S.—Reno and Richards headed the bill and made a tremendous hit with their nonsensical comedy acrobatic act. Eva Williams and Jue Tucker presented for the first time on any stage a new sketch called Rosie Potatoes; or, Faint Heart Never Won Fair Lady, written by Jue Tucker and William Butler. The scene is laid in the parlor of a fashionable residence. A stuttering boy, whose duty is to open the door, and an Irish kitchen maid are the characters first introduced. They indulge in a series of give-and-take remarks in which Mr. Tucker shows some new wrinkles in the stuttering line. Later on Mr. Tucker appeared as an English lord and made love to Miss Williams, who changed her dress but retained her dialect as a genteel Irish parlor maid. There was a lot of dialogue, in which humor was plentiful, and the act closed with a funny proposal scene. There is little or no plot to the sketch, the object being to present a running fire of smart dialogue. While the act is not nearly as good as Skinny's Finish, it is, nevertheless, pleasing. Miss Williams was irresistibly charming, and her Irish dialect was a treat to the ears accustomed to the sponge-in-the-mouth mumble that usually passes for a brogue on the vaudeville stage. Mr. Tucker was very amusing as the stuttering boy, but his English swell was not. Both players appeared to be very nervous, but it is likely that when they have worked well into their parts that Rosie Potatoes will develop into a very pleasing act. It would be a good idea for Mr. Tucker to introduce a specialty or two, which would liven up the latter portion of the act. The Seven Reed Birds were seen in Dave Reed, Jr.'s, skit, A Day at the Seaside, and their songs and dances were repeatedly encored. Dave Reed, Jr.'s, latest coon song, "Cindy, I Dreams About You," was introduced by the youngest member of the family, who is growing at an alarming rate and will soon cease to be in the prodigy class. "Cindy" is one of Mr. Reed's best efforts and it was splendidly received. One of the Reed girls showed the very latest thing in the line of Fall jackets. Swift and Buber coaxed a lot of laughs with their music and comedy. Vevie Xobriga made her appearance as a single entertainer and sang three songs, two being of the "coon" brand. Miss Xobriga sacrificed clear enunciation for the sake of making a noise, and the words of two of her songs were almost entirely lost. She would do well to study Clarice Vance's method, and if she could adopt it her act would be improved one hundred per cent. Billy Link told some jokes in proper burnt-cork fashion, and sketches and acts of all sorts were presented by Mr. and Mrs. John T. Chick, Pierce and Egbert, the Connors, Willett Charters, Amos, Manning and Manning, the stereopticon and the vitagraph.

KEITH'S UNION SQUARE.—Marie Wainwright made her reappearance in vaudeville last week and presented for the first time on any stage a new comedietta called Lady Dye's Escapade, especially written for her by Justin Huntly McCarthy. The period of the play is many years ago, when men wore knee-breeches and women were addicted to powdered wigs and quaint costumes. The principal character is Lady Diana Spencer, a volatile, madcap sort of woman, who has attracted the attention of the young Prince of Wales and John Russell, Duke of Bedford. The scene is a small room adjoining a ballroom in which a masquerade is going on. Lady Dye is disguised as a French opera singer. She has sent a note to each of her lovers in a disguised hand, asking each to meet her at different times, in order to test the sincerity of their affection. She hides behind a screen and both men enter the room at about the same time. They compare notes, and finding that both have been summoned by the supposed opera singer, they throw dice to see which shall have the privilege of speaking to her first. The Prince wins and Russell retires. The Prince discovers Lady Dye, whose identity he does not suspect, as she assumes a French accent. He becomes very bold and reckless in his advances, protesting the most ardent love, and when he threatens to become dangerous Lady Dye calls for help. Of course Russell is waiting at the door and he rushes in in time to save Lady Dye from further insult. The Prince retires, crestfallen, and the curtain falls on a pretty love scene between Lady Dye and Russell. The little play is exactly suited to Miss Wainwright, and gives her abundant opportunity to display those talents which have won her so prominent a place on the stage. She looked charming in a handsome gown. Edmund Elsner as the Prince was very good, but Charles Wellesley as Russell was only fair. Charles E. Grapewin, assisted by Anna Chance, remained a second week and presented A Mismated Pair, in which Mr. Grapewin gives such an excruciatingly funny sketch of the old German. Mr. and Mrs. Tony Farrell were seen to great advantage in their bright sketch, An American Duke, written for them by Charles Horwitz. The lines and situations are funny and the skit met with favor. To Louise Dresser is extended the same advice as is given to Vevie Nobriga, in the review of Pastor's programme in this week's MIRROR. Prelle's dogs, especially imported by Mr. Keith, made their first appearance in America. The animals wear masks and do a number of amusing tricks. The trainer is a ventriloquist, and his star trick consists in making the dogs appear to be talking. The effect is very funny and the act was heartily applauded. Atmont and Dumont played cleverly on various musical instruments and were encored. May Myola, a young society girl from Texas, sang several songs very sweetly and made a very pleasing impression. Howard Thurston did some very smart tricks with cards and was liberally applauded. He has a very engaging manner. Hacker and Lester, bicyclists, and Bright Brothers, acrobats, also "made good" as headliners. Maybelle Claire introduced a novelty by reciting poems with illustrations. Others were James and Bonnie Farley, Ely and Harvey, and Howard and Linder. The biograph and stereopticon were retained.

PROCTOR'S TWENTY-THIRD STREET.—Bert Coote headed the bill and kept the house in roars with his quaint impersonation of Mr. Timid, in Supper for Two. His new leading woman, Marie Pavey, is handsome, of fine figure, and is possessed of considerable talent. She has good taste in dress, and altogether made a decidedly favorable impression. Charles W. McDonald and Louise Sebrof lent excellent support as the husband and the maid. Manning and Prevost, who returned recently from Europe, scored a big hit in their grotesque acrobatic act. They have several cleverly arranged pantomimic tricks that won hearty laughs. Mr. and Mrs. Edward Esmonde were seen to great advantage in a new sketch, called Bill Toddle's Reception. Mrs. Esmonde's songs were encored and Mr. Esmonde made a big hit as a tramp. His make-up is a wonderful piece of work, and he looks the ideal "Weary Walker." They closed the act with the jail scene from Oliver Twist, in which Mr. Esmonde did a very realistic bit of work as Fagin, his make-up suiting the part to perfection. The team was given a hearty recall at the end of the sketch. John D. Gilbert, the gifted humorist, whose style is so quaint, found many appreciative listeners, and his subtle jests were much enjoyed. Ben Harney and his assistants exploited their rag-time oddities. Cooke and Clinton hit the bull's-eye nearly every time. Albert Guille, the tenor, was warmly encored. His selections are always in good taste, though in a foreign tongue. Alex Heindl, 'cellist, and Mudge and Morton, musical duo, found favor. Mr. and Mrs. Tom McMahon, Murphy and Nolan, George E. Martin, the kalutechnoscope, and the stereopticon were also in the bill.

PROCTOR'S FIFTH AVENUE.—Joseph Hart and Carrie De Mar made their first appearance at this house and scored a tremendous hit in Mr. Hart's spicy farcette, A Close Call, which was reviewed at length on the occasion of its first production here in the Spring. Miss De Mar introduced a new song, called "Military Charlie," which scored an immediate success. Mr. Hart's song about the new plays was ahead of date, and the rest of the skit, including the cock-fight, went with great snap. Amelia Summerville presented for the first time in New York her new monologue. She gave imitations of the odd persons one meets at an afternoon tea, and her efforts met with much approval. The monologue is neat and refined, and Miss Summerville is to be congratulated on her success. Press Eldridge appeared in a shirt-waist, and this brought a sigh of relief to those who thought he was hopelessly wedded to his old dressing sack. His jokes were relished and his songs were encored. The Willis Family played cleverly on various instruments and won many encores. J. F. Crosby and Inez Forman were seen in a new comedietta, called A Sympathetic Strike, by Edmund Day, which made a favorable impression. La Belle Rita looked charming as she pirouetted about the stage on wheels. Others were the Two Lamonts, Collins and Hardt, Odloff and Hale, John T. Ray, Ernest Nizarras, Frank J. Shea, Paley's kalutechnoscope, and the stereopticon.

PROCTOR'S PALACE.—Henry Lee's versatility was displayed to advantage in his lifelike impersonations of celebrities. Louise Willis Hepner was attractive and interesting. The pathos of An Old Song, the piece in which Edmund Day appeared, was highly appreciated. Terry and Elmer's neat, clever work was warmly applauded. The Sa Vans pleased immensely. Aurie Dagwell's contralto was good, but her method is stereotyped. The Gardner Brothers are improving. Others were Emerson and Omenga, W. C. Davies, Three Droles, Herbert and Willing, the views of travel, and the moving pictures.

MINER'S BOWERY.—This theatre, made attractive by complete redecoration, opened its season with Louis Robie's Knickerbockers. The heat prevented large attendance, but those that went enjoyed themselves thoroughly. The performance, as a whole, was one of the best ever seen here in burlesque. There is a pleasing first part, followed by a capital olio, in which the Three Wrights, La Moyne Brothers, Rice, Cady and Vedder, Carleton and Terre, and Bert and Sophie Leslie take part, all making hits. The closing burlesque, Paradise in Paris, is really funny. The book is by Bert Leslie, and the music by C. M. Rhinehart. The musical numbers are pretty. Prominent by good work were Bert Leslie, Charles O. Rice, Fred M. Cady, Willard Terre, Sophie Everett, Cessy Grant, and Sophie Leslie. The scenery and costumes would do credit to a Broadway production.

MINER'S 125TH STREET.—Milton and Dollie Nobles in their delightful little comedy, Why Walker Reformed, were thoroughly appreciated. Lockhart's elephants made a big hit. Howard and Bland's cleverness was rewarded with plenty of applause. The Oriskany Trio went fairly well. Brooks Brothers, who made a vain though commendable endeavor to be original, did not succeed. Maud Amber's wholesome personality and good voice won her friends, as it always does. Green and Werner sang and danced effectively. Six and Gedney's banjoing was well received. Others on the bill were Courtright and Lee, Professor L. Fox, and Paley's kalutechnoscope.

HAMMERSTEIN'S VENETIAN TERRACE.—Mr. Hammerstein closed a very successful roof season on Sunday evening. His patrons have received full value for their money all Summer, as star bills have been the rule. George Fuller Golden, who made one of the hits of his life week before last, was retained, and added to his reputation by his clever work. Others who pleased were Charles T. Aldrich, Lelliott, Clerise and Lelliott, Elliott and Allene, Speck Brothers, Hayes and Healey, the Esquimalos, Webb and Hassan, Johnston Brothers, and Callo and Cassandra. The pictures of the Fitzsimmons-Ruhlin fight were well received.

HURTIG AND SEAMON'S.—The season opened here very auspiciously, on Saturday evening, September 1, and though the weather was very warm a large audience applauded the efforts of the perspiring performers. Rose Coghlan was the star, and her popularity was proven by the genuine approval shown her. James Thornton and Bonnie Thornton shared honors in monologues. Others who won favor were Wills and Loretto, Henri French, Flatow and Dunn, Snyder and Buckley, the Hawaiian Queens, and Eddie Leonard.

CHERRY BLOSSOM GROVE.—An excellent bill, containing several holdovers, pleased large audiences. Those who appeared were the Colinis, Marguerite Cornille, Nat M. Wills, the Great Everhart, Allenal's monkeys, Pat and Mattie Rooney, Ernest Hogan, Cook and Sonora, Charles R. Sweet, Les Charmeuses, Pantzer Troupe, Elfie Fay, the Morello Troupe, and Marwig's ballet, The Dolls' Revel.

LION PALACE.—J. W. Winton and his droll doll, "McGinty," headed the bill and made a hit of large proportions. Others who pleased were Nina Collins, Moller, Fuller and Little, the Craigs, Howard Brothers, Agnes Mahr, Fortuni Brothers, and Craske and Stevens.

CASINO ROOF-GARDEN.—The season closed here on Sunday evening with a concert. Last week The Casino Boy and the female minstrels drew fair crowds.

The Burlesque Houses.

MINER'S EIGHTH AVENUE.—The Bohemian Burlesquers, still led by Billy B. Van, entertained good houses last week.

LONDON.—Chandler and Robinson's Kings and Queens made their first Bowery appearance to large patronage. In the bill were Charles Kenna, Byron Russell, Killeen and Murphy, John J. and Lillian Black, Wallace and Allen, Rialta, and Evans and Grand.

OLYMPIC.—Howard and Emerson's A New York Girl was the bill of the week in Harlem.

DEWEY.—The Ramblers made their New York debut last week and pleased large houses with a very good entertainment. Two new burlesques, called The Queen of the Holland Dames and The Men Behind the Guns, were produced on an elaborate scale. An excellent olio, far above the average seen with burlesque companies, included Burke Brothers and "Wise Mike" Raymond and Clark, the Quaker City Quartette, Lida Dexter, Bonita and Grace La Rue, the Three Dunbar Sisters, and Dora Devere.

CRITIC TURNS MANAGER.

Louis Shouse, who for several years has held the post of dramatic critic and sporting editor of the Kansas City *Times*, has resigned his position in order to enter theatrical life, as assistant manager of the Kansas City Orpheum. Mr. Shouse is evidently a valuable man, as the *Times*, in an elaborate send-off, states that Mr. Shouse is equally expert as a critic of the drama or of the national game.

GEORGE W. DAY.

One moment, pray, here's Mr. Day.
The chap who draws the faces,
And at odd times writes little rhymes
To fill the MIRROR'S spaces.
He always "draws" the glad applause
From parquette and from gall'ry;
It makes him proud to "draw" the crowd,
And also "draw" his sal'ry.

THE WHITE RATS' TESTIMONIAL.

The first annual testimonial benefit of the White Rats of America took place at the New York Theatre on Sunday evening, September 2. The house was packed from top to bottom with an enthusiastic audience, which showered appreciation upon the various performers and enjoyed the lengthy programme thoroughly.

The entertainment opened with an address by George Fuller Golden, president of the White Rats, who was fully cognizant of the importance of the occasion, and did full justice to his subject. His remarks were appropriate, well chosen and to the point, and when he had finished there was a burst of applause that shook the roof. After Mr. Golden's speech the lengthy programme was run off. All the performers were in their best form and earned well-deserved applause. Where all were so clever it would be unfair to distinguish, so it is enough to say that the following appeared: Joseph Natus, Hines and Remington, Charles B. Ward, Williams and Tucker, J. Bernard Dyllyn, Dolan and Lenharr, Edna Aug, Lewis and Ryan, Edmond Hayes, William F. Denny, Marie Dressler, Genaro and Bailey, Chappelle Sisters, Marguerite Cornille, Montgomery and Stone, Carrie Graham, and Johnstone Brothers. Those on the bill who were prevented from appearing by the lateness of the hour were Morris' ponies, James R. Glenroy, Joe Welch, Elinore Sisters, A. O. Duncan, Sam, Kitty and Clara Morton, Lizzie B. Raymond, Mark Sullivan, Reno and Richards, Grapewin and Chance, Ed Latell, Little Elsie, Tim Cronin, and Emma Carus.

The entertainment wound up with an after piece called A Chanbake, which was a merry hodge-podge, and was participated in by George Fuller Golden, James J. Corbett, James J. Morton, Fred Stone, Rixford Brothers, Hayes and Healy, Mark Murphy, Charles T. Aldrich, James Cook, James Harrigan, Nat M. Wills, Dillon Brothers, Frank D. Bryan, Everhart, Max Unger, Press Eldridge, Bert Howard, Frank Lalor, and others.

The gross receipts were in the neighborhood of $7,000. One hundred and fifty dollars was made in the lobby by actresses who sold souvenir programmes, and several hundred dollars more was taken in in subscriptions and in premiums for seats. The Water Rats of London cabled over $500 for a gallery seat. Others who gave fancy prices for boxes and seats were Weber and Fields, $300; A. A. Hashim, $100; Tony Pastor, $25; Michael Shea, $50; Billy Clifford, $25; Charles J. Ross, $50; Pauline Hall, $25; James J. Corbett, $100, and De Wolf Hopper, $50.

Every vaudeville performer in town was on hand, either as participant or as a spectator, and the enthusiasm on both sides of the footlights was unbounded. The White Rats certainly have ample reason to congratulate themselves on the success of their first entertainment. It augurs well for the future of the organization, and if the enthusiasm continues there is no doubt that the body will achieve the objects aimed at in the prospectus issued a few weeks ago.

MRS. PASTOR'S BARN PARTY.

Mrs. Tony Pastor is the idol of all the children in Elmhurst, L. I., where the Pastors have their palatial Summer home. One day last week Mrs. Pastor gave a children's party, in honor of little Marjorie Smith, the infant daughter of Mr. and Mrs. Edgar Smith. About fifty children were present, and their eyes bulged with astonishment as they watched the Punch and Judy show and the wonderful illusions of Professor Hendrickson. Later, the youngsters were regaled with all sorts of good things to eat and drink, and they went home singing the praises of Mrs. Pastor. The barn, in which the party was held, was prettily decorated, and the affair was a great success in every way.

Mrs. Pastor also entertained several grown-ups, including Beatrice Moreland, Augusta De Forest, Mrs. Edgar Smith, Mrs. Louis Walters, Mrs. Harry Kelly, Mrs. John T. Kelly, Mrs. Cook, Mrs. Adams, Mrs. J. C. Miron, Freda Cahoon Falk, and Mary Walters.

CIRCLE MUSIC HALL TO OPEN.

The new Circle Music Hall, at Broadway and Sixtieth Street, this city, will open under the management of Evans and Mann, on Monday, September 17, with a high-class vaudeville bill, including Petite Taglioni, a new dancer, in a special production of a new dance, arranged by Herr Von Palm; Mr. and Mrs. Sidney Drew, Joe Welch, Moulière Sisters, O'Brien and Havel, Carlotta Delmar, Florence Walcott, Belle Williams, Bessie Gilbert, the Andalusians, Laura Comstock, Medway, and others. The new hall is situated in a good neighborhood, close to Central Park, and under the able direction of Evans and Mann, ought to do a flourishing business. First-class bills will be the rule, and a number of important headliners have already been booked.

McCORMICK'S SNEEZE.

W. A. McCormick, stage-manager of the Cherry Blossom Grove, who has been suffering from a severe cold for some time, was taken with a violent fit of sneezing during a rehearsal on Friday afternoon. As he weighs about 220 pounds, the shock to his system was very severe. The sneezing fit continued so long that a blood vessel in Mr. McCormick's side was ruptured, and he suffered great pain. Physicians were called, and they worked on the patient for a long time before they succeeded in relieving him. He was removed to his home in a carriage and may be laid up for some time. The doctors are intensely interested in the case, as an injury of this kind is extremely rare.

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

BOSTON MUSIC HALL

BOSTON, MASS.

THE OPENING A BIG SUCCESS.

Handsomest Vaudeville House in United States.

WANTED AT ALL TIMES, THE BEST OF VAUDEVILLE ACTS.

Address HARRY S. HEALEY, Manager, or WILLIAM MORRIS, 103 East 14th Street, New York.

NOTHING SUCCEEDS LIKE ORIGINALITY.

Frank Gardiner and Lottie Vincent

LIFE OF FRANK GARDINER and FRANK GARDINER.

Presented Frank Gardiner's Original Farce, "A SHATTERED IDOL," for the first time at Richmond, Va., week of August 27.

After the first performance it was pronounced one of the neatest and best acts ever played there, making a hit but rarely equalled in that city.

Norfolk, Va., repeated the similar week of Sept. 3

Tony Pastor's Theatre This Week.

LIFE OF THE THREE ROSEBUDS.

Frank Gardiner assisted by talented, pretty Lottie Vincent, presents one of the neatest comedy vaudeville sketches in the profession at the Casino this week. Gardiner is a comedian and an entertainer of much ability. He puts in about ten minutes of the best single man show that has been seen. He is a great dancer, a clever mimic and a splendid character actor. Miss Vincent is a pretty woman and a very sweet singer. The act is an interesting one, and is going to be a headliner.—*The Richmond News*, Aug. 27, 1900.

The hit of the bill was made by Frank Gardiner and Lottie Vincent, who present an original musical farce, entitled "A Shattered Idol." Mr. Gardiner is an unusually good comedian, and his methods are entirely original. Miss Vincent is a decidedly pretty woman, and is one of those rare things found in vaudeville—a singer who can sing. Their act is one of the best ever seen at the View.—*The Public Ledger*, Norfolk, Va., Sept. 3.

MANDY HAWKINS

DAN and DOLLY

MANN

Presenting the only real rural act in Vaudeville with Special Scenery....

"Dan and Dolly Mann's quaint sketch, Mandy, is one of the most realistic bits of 'Rube' character work ever seen at the Howard. The make-ups, dialect and mannerisms are perfect."—*Boston Post.*

"Mandy Hawkins" will be under the personal management of MR. HARRY HILL, 1493 Broadway, N. Y.

What Boston Thinks of FRANK BUOMAN and ROSE ADELLE

"The laughing hit of the bill was made by Frank Buoman and Rose Adelle in an eccentric comedy and singing skit entitled 'The Door Key.' Its whole merit lies in the manner in which the pair carry it off. Mr. Buoman especially being more than usually gifted in the difficult art of making genuine 'fun.'"—*Transcript*, Aug. 21.

"Frank Buoman and Rose Adelle were the laugh creators, and pleased the audience immensely."—*Post*, Aug. 21.

"Created lots of mirth and laughter in their fun-provoking sketch."—*Traveler*.

"Frank Buoman and Rose Adelle, the first named an amusing eccentric comedian and the latter a lively soubrette, were third on the roster, presenting a lively farce full of witty repartee and spiced with some good topical songs."—*Herald*, Aug. 21.

"Buoman and Adelle furnished a bright talking and comedy act and made a big hit with their finish; a bit of Dutch rag-time singing and dancing."—*Globe*, Aug. 21.

GEO. W. DAY

A LITTLE TALK AND A LITTLE SONG AT PROCTOR'S HARLEM JOKE FACTORY THIS WEEK.

FRED NIBLO

"THE AMERICAN HUMORIST."

Season '99-1900 with the "Schuman Show" Summer Season, 1900, Palace Theatre, London, Eng. Season 1900-01 with "HYDE'S COMEDIANS." Summer Season 1901, Palace Theatre, London, Eng.

Permanent Address, SIMROR.

Mr. and Mrs. Edward

ESMONDE

IN VAUDEVILLE.

Week, Sept. 10, - - - Proctor's 5th Avenue, N. Y. City.

WINTON and McGINTY

THE MUCH TRAVELED HUMORISTS.

Commences Sept. 17th, Hopkins, Kohl & Castle, Orpheum, Keith's Circuit. Plenty more to follow. Danger.

326 E. 13th Street, N. Y. City.

CLARICE VANCE

SECOND WEEK.

KEITH'S

"The Southern Singer." ..Boston Theatre..

MR. and MRS.

JIMMIE BARRY

Burke and Chase Vaudeville Co.

AS PER ROUTE.

Minneapolis, Minn., this week.

MR. and MRS.

ARTHUR SIDMAN

On account of illness of Mr. Sidman Boston and Providence canceled. Hope to resume Sept. 17 at Union Square.

Address BIXBY HOUSE, Boston, until then.

LONDON "MUSIC HALL,"

The Great English Vaudeville Paper—Weekly.

581 STRAND, W. C.

CALL

TONY PASTOR'S Theatre this week and see the Famous **MUD TOWN RUBES, CRANE BROS.,** the Originators, Best Comedy Act in America. Twenty-two minutes of solid laughter.

AT LIBERTY for Combination.

HERBERT

CAWTHORN

Big hit as

"THE BURGOMASTER," Dearborn Theatre, Chicago, Ill.

Close engagement at the end of the Summer run, Sept. 8, offers invited for next season. Strong comedy dialect parts.

When Greek Meets Greek.

BARNES and SISSON

1900-1901—Hopkins' Trans-Oceanics. Communications care F. A. Hills, 49 W. 28th St.

"The most stunning woman on the Vaudeville stage."—VIDE PRESS.

ALEXANDRA

DAGMAR

Return to America season 1901-2. Address 26 Woburn Place, W. C., London, Eng.

JOHN W. WORLD

AND

MISS HASTINGS

In the big singing and dancing vaudeville act.

KEEPING AN ENGAGEMENT.

George Fuller Golden

CASEY'S FRIEND.

ORIGINATORS OF THE GROTESQUE CAKE-WALK DANCE.

GENARO AND BAILEY

Delivering original goods in an expert manner.

SAM. F. IDA

DOLAN AND LENHARR

A HIGH-TONED BURGLAR.

IN VAUDEVILLE.

Address, The White Rats of America, 1493 Broadway, N. Y. City.

Newell and Niblo

INSTRUMENTALISTS.

Season 1900-1901, MIDNIGHT IN CHINATOWN.

The Dainty Comedienne.

KITTIE MITCHELL

"The Lady Graceful of Vaudeville" [illegible] Brighton.

Coming Season with Errick's Empire Vaudeville Company.

For time and terms address ROBERT GRAU, 953 Broadway, N. Y.

TIVOLI AND FIELDS REOPENS.

[illegible] burlesques by [illegible] John Stromberg [illegible]

[illegible]

	De Wolf Hopper
	Edward Warfield
	Joseph M. Weber
	Lou M. Fields
	John T. Kelly
	Charles Fostelle
	George Ali
	Ben Haggard
	Harold T. Morey
	Lillian Russell
	Fay Templeton
	Josephine Allen
	Irene Vera
	Bonnie Maginn
	Belle Robinson
	Margaret Sayre
	Goldie Mohr

[illegible]

Petrolius	De Wolf Hopper
Marcus Finishus	Charles J. Ross
Zero	John T. Kelly
Pursus	Joseph M. Weber
Smallus	Lou M. Fields
Bibi	David Warfield
Tickelitibus	Harold T. Morey
Starvus	Margaret Sayre
Spurrus Cupus	George Ali
Lythia	Fay Templeton
Popcornea	Josephine Allen
Spoonice	Bonnie Maginn
Nunonia	Belle Robinson

Weber and Fields' cozy Broadway Music Hall began its fifth season on Thursday evening last. The little house was literally packed to suffocation, as the night was so very warm that physical comfort was out of the question. In spite of the heat the audience sat and stood from eight o'clock until midnight and enjoyed one of the best entertainments ever provided at this popular place of amusement. With such funmakers as De Wolf Hopper, Weber and Fields, Charles J. Ross, David Warfield, and John T. Kelly, helped on by Lillian Russell and Fay Templeton, failure was out of the question, and the spectators had nearly four hours of solid enjoyment as a result of the united efforts of the players.

The new burlesques, Fiddle-Dee-Dee and Quo Vas Ise? by Edgar Smith, with music by John Stromberg, are constructed on the lines of their predecessors, which means that every member of the company was given a fair chance to show what he or she could do to entertain an audience. Of course there was no plot, so a description of the performance as it ran along will have to take the place of the usual story of the play.

The first scene showed the Rue de Paris, at the Exposition. A crowd of revellers of all nationalities were discovered at the rise of the curtain exercising their voices and their legs in a most agreeable way. When they had finished their song they made way for John T. Kelly, the unctuous Irishman, who sang of the woes of a man with a big pocket book, who tried to see the Exposition and keep track of his tips at the same time. He was assisted in making a little fun by Charles Fostelle, who impersonated a deaf and dumb maiden of uncertain age, who was looking for a husband. The happy chorus then ranged themselves in line and gave Lillian Russell a proper comic opera greeting. Miss Russell looked more radiantly beautiful than ever, in a bewildering costume that made the women in the audience blink their eyes. She sang a catchy song, called "I Sigh for a Change." After she had responded to several encores, she disappeared for the time being, and De Wolf Hopper came on dressed in a natty Summer suit, with the most approved pattern of shirt waist. His reception was extremely cordial, and there were loud calls for a speech before he got a chance to utter a line of his part. After bowing for some time, he stepped forward and asked to be excused from making a speech until he had had a chance to do justice to Mr. Smith's lines. After a little chat with four pretty choristers, he was joined by Lillian Russell, and they proceeded to do a specialty that was the hit of the performance. They sang a duet, in which they imitated the personages seen in comic opera, in a very amusing and tuneful way. The finish, in which the antics of the soprano and tenor were happily hit off, brought them the most spontaneous and enthusiastic applause of the evening.

The next event was the appearance of Weber and Fields, who came in on a moving sidewalk, which upset and threw them to the floor in an amusingly effective way. When they pulled themselves together, they indulged in one of those side-splitting conversations for which they are famous, and in which the English language was knocked into "smithereens." They were joined by David Warfield, who appeared as a Turko-Hebrew magician, and the trio kept the ball of fun rolling for several minutes. Josephine Allen and Irene Vera, as Parisian birds of prey, assisted the three comedians very effectively. Fay Templeton was next in order, with one of those rhythmic, swinging coon songs which for the past two seasons have been sung by Peter F. Dailey. The moonlight effects and the antics of the vivacious chorus girls, as well as the efforts of Miss Templeton, caused the usual furore, and the song had to be repeated four or five times before the action of the piece was allowed to proceed. Then came an amusing bit of business, in which Bonnie Maginn and Belle Robinson, as two automatic dolls, scored hits. At this time Mr. Hopper let off two strings of talk, in which words of six or seven syllables were featured, and he delivered them with his old time vim.

The second scene of Fiddle-Dee-Dee was extremely pretty and represented the Swiss village at the Paris fair. All the characters appeared in Swiss costume. Lillian Russell stood on a rock with the moon shining upon her and sang a coon lullaby, called "Come Back, My Honey Boy, to Me," assisted by the chorus, and George W. Watson, from a perch on a little Swiss mountain, yodled in the most approved Swiss-Alpine manner. George Ali, as a St. Bernard dog, and Hopper, as a Swiss peasant, introduced a very funny bit, in which a mechanical rabbit played a prominent part. The skit wound up with a new dance by Bessie Clayton, who is more nimble than ever, and then the audience went downstairs to get some fresh air and other things.

The latter part of the performance consisted of a travesty on Quo Vadis, in which all the principals, with the exception of Miss Russell, appeared. The stilted language of the original was distorted into the slang of the day, and many of the hits were very happy. Charles J. Ross was easily the star of this portion of the bill. He looked very handsome in his Roman costume and delivered his mock-serious lines with telling effect. Hopper was appropriately dignified as Petrolius, and his song, "Signor Gazamma," was encored. Bonnie Maginn, who is coming rapidly to the front, was sweetly pretty and decidedly clever as Spoonice, the slave of Petrolius. Fay Templeton introduced another coon song, called "Come Fetch Your Baby Home," and had to repeat the chorus several times. John T. Kelly was admirably adapted to the part of Zero, and won many laughs. David Warfield dropped his dialect and gave an excellent character sketch of an old soothsayer. Lou Field did a tough boy impersonation and delivered his lines with fine effect. His death scene was extremely funny. Joseph Weber did a funny burlesque on the character of Ursus, the strong man.

To sum it all up, the new entertainment is a success from start to finish, and it looks as if Weber and Fields will enjoy another season of great prosperity. At the close of the performance the usual marvelous floral display occurred. It took ten minutes to pass the posies over the footlights, and then speeches were called for from everybody. Mr. Hopper delivered one of his carefully prepared impromptu addresses, in which he declared that he was as happy as the day is long. Words of thanks were also uttered by Lillian Russell, Fay Templeton, John T. Kelly, David Warfield, John Stromberg, and Edgar Smith. Julian Mitchell, the clever stage manager, to whom much credit is due, had to be dragged before the footlights to bow his acknowledgments. Weber and Fields, with characteristic modesty and generosity, disappeared at the fall of the curtain, and let the company have everything their own way during the love-fest, which is always a feature of first nights at this house.

REOPENING OF KOSTER AND BIAL'S.

This house, under the management of A. A. and N. Hashim, threw open its doors for the season on Saturday afternoon, Sept. 1. The opening had been splendidly advertised, and that fact and the very strong bill, together with the popular prices, drew two overflowing audiences on the opening day, and the crowds continued to come all through last week. Many alterations and improvements, tending to the comfort of patrons, have been made, and the house presents a very bright and cheerful appearance. A feature worthy of special mention in these days of tinkling piano accompaniments is a first-class orchestra, ably directed by Will H. Hickey. It helped every act immensely. The bill was headed by Marie Dressler, who aroused plenty of enthusiasm with several new songs. Vernona Jarbeau made her reappearance and pleased her admirers by her clever rendition of some novelties fresh from the authors and composers. The real hit of the bill was made by Joe Welch, whose Hebrew impersonation kept the house in an uproar. The Russell Brothers also came in for hearty applause, and their act went as well as ever. Alice Pierce, who has been in Europe for several months, made her reappearance. She was billed as an "Imitatrenux," and gave imitations of several performers. As most of them were of London celebrities, it is hard to say whether they were accurate or not; but Miss Pierce worked hard and made a favorable impression. Her imitation of Cissie McDonald was about the best thing she did. Edna Leigh and Sylvia Thorne scored a hit in their pleasing specialty. Monroe and Mack's jokes were relished. Genaro and Bailey carried off their share of the honors with their excellent cake-walking and dancing act. Keno, Welch, and Melrose won many hearty laughs with their acrobatic comicalities. Happy Fanny Fields joked and sang and danced in her off-hand, Dutch way, and won plenty of applause. Others who were well received were the Four Emperors of Music, Hodges and Launchmere, the Great Spaulding, the Parisian Four, Lawrence and Harrington, Lowell and Lowell. George Fuller Golden appeared on the opening night, and made some remarks appropriate to the occasion, which were received with applause. The Hashims have made an excellent start in New York, and if they keep the bills up to the standard established last week, there is every reason to believe that the old prosperity of Koster and Bial's will be once more in evidence.

CHARLES W. REX MARRIED.

Charles W. Rex, who manages the Casino, at Buckroe Beach, Va., during the Summer, and officiates as treasurer of the Academy, in Richmond, Va., during the regular season, was married, on September 6, to Edith Fenstermacher, of Hazleton, Pa. Mr. Rex's courtship was full of romantic incidents, but he bravely overcame all obstacles, even the quasi-opposition of a stern father, who finally bestowed his blessing on the happy pair.

PROFESSIONAL COURTESY.

Maurice Barrymore replaced Rose Coghlan in the bill at Hurtig and Seaman's Music Hall, on Saturday and Sunday, in order that Miss Coghlan might be able to reach a distant point in time to open on Monday. This not only shows genuine courtesy on the part of Mr. Barrymore, but enterprise on the part of the management, who took care to substitute an equally strong act for the one that had to be released.

NEW SKETCH TRIED.

Mary Dupont, who won great popularity in the support of Mr. and Mrs. Boyle, and Charles Lothian, the comedian, have formed a vaudeville partnership. They tried a new sketch, by Dean Edsall, called A Sunday With Aunt Martha, on Saturday afternoon last, at Keith's, and were rewarded with the approval of a discriminating audience.

MLLE. BARTHO ILL.

Catherina Bartho, the popular dancer, who has been appearing at Hammerstein's roof garden during the Summer, succumbed last week to a severe attack of inflammatory rheumatism. It is feared that the disease may reach her heart, and her many friends are much worried over her condition.

EDNA BASSETT MARSHALL DEAD.

A telegram sent to THE MIRROR from Chicago by Bert Marshall announces the sad news of the death of his wife, Edna Bassett Marshall. The funeral will take place to-day (Tuesday) at Cincinnati.

VAUDEVILLE JOTTINGS.

The Clemence Sisters played Shea's Garden Theatre, Buffalo, last week. The management pronounced their act artistic, refined, and one of the best singing acts ever played in the house. They will be seen shortly at Tony Pastor's.

Genaro and Bailey are making a hit with Dave Reed, Jr.'s "Big Black Annie's Birthday Ball."

Ernest Lamson makes his vaudeville debut this week at Poli's Theatre, New Haven, where he appears with Caroline Cooke, supporting Louis Simon in Will Cressy's latest sketch, The New Coachman.

Ruby Raymond, late of the Lane Sisters, after spending a pleasant Summer in Maine and Wilmington, Del., where her husband, Montgomery Moses, is manager of Dunn and Waldman's Academy of Music, left on Sept. 2 for New York, to begin rehearsal with the Over the Fence co.

Hungerford and Mitchell, the comedy team, have started their season, playing Charles White's sketch, The Stupid Servant. It has been a success so far.

The Carmen Sisters, banjoists, will not go with a combination this season, preferring to play dates. They open Sept. 17 on the Vaudeville Association circuit for thirty weeks, and on the completion of their contracts in this country will sail for Europe. Their act is said to be the only one of its kind on the stage, and they have met with great success.

Mr. and Mrs. Swickard were at the Chicago Opera House last week.

Dillon and Garland opened Aug. 27 for the season with the J. R. Waite Comedy co., to introduce their specialties.

The Whitney Brothers are reported to be making a big hit at the Palace, London. They have choice time on the programme.

The Casino, Terretsaulte's Summer Theatre, closed last week, excepting for a few Sunday dates. Sam M. Young, the manager, will devote his time to the Melville Sisters co., which will begin its Southern tour in November.

Arthur J. Lamb, of Chicago, the well-known sketch writer and author of many popular songs, including "A Bird in a Gilded Cage," has just completed a domestic travesty for Filson and Errol, entitled A House Divided. The sketch is said to be replete with novel dialogue, new witticisms, and interesting situations with a funny climax. It will be produced in this city shortly at one of the prominent vaudeville houses.

The Marinellas, double ring performers, are playing a ten weeks' engagement on Harold Coxe's circuit of fairs, giving five different acts.

Mr. and Mrs. Joe Keaton were re-engaged by Manager J. F. E. Clark, of Binghamton, N. Y., for three weeks. They are now in New York, and open shortly on the Proctor circuit, with Tony Pastor's and a long tour of the Kohl-Castle and Hopkins' circuits to follow.

Alfred Friend, a son of the well-known lawyer, will go into vaudeville in a Hebrew sketch with Harry Bailey.

Sidney Grant, Miss Norton, and Elsesta arrived in town last week. They will take a three weeks' rest and then begin an extended tour of the association houses.

The Barbets introduced the loop-rolling trick at the London Alhambra on Aug. 20. They announce that their act is copyrighted throughout the world.

Charles Horwitz has written an act for Gracie Emmett, which she will produce shortly in vaudeville. The act is entitled Mrs. Murphy's Second Husband, and provides Miss Emmett with an excellent character part in the line in which she excels. The act employs four people, and Miss Emmett will have an excellent cast to assist her.

Carol Birdsall, the comedienne and mimic, was scorched in a Broadway cable car one day last week. A careless cigarette fiend threw a lighted stump on the floor and it ignited Miss Birdsall's fluffy skirts. The flames were put out before much damage had been done.

Stuart, the male Patti, received a cablegram to open at Leeds, England, a week earlier than he had expected to, so he had to leave New York in a great hurry. He is booked in Europe for several months.

Max Unger, who will hereafter be known as Lionel Strongfort, sailed for Europe on Sept. 6. His tour will be directed by I. S. Wolfing, who has managed him since last January. Mr. Wolfing has secured four posters and two horses and a lot of special scenery, to be used in Strongfort's new act.

F. H. Moore reports that his theatres in Rochester and Detroit have enjoyed immense business since the opening. The bill at the Cook Opera House, Rochester, this week is headed by Wright Huntington, and includes Felly and Barry, Smith and Campbell, and seven other big acts.

The Musical Cohans closed their Summer park season last week, and will open for the season with Hyde's Comedians on Sept. 17, at Hyde and Behman's, Brooklyn.

Mr. and Mrs. Nell Litchfield are at Point of Pines this week, finishing an engagement of fourteen weeks on the J. J. Dixon circuit of parks. They will be at Pastor's Sept. 17, and at Proctor's Palace Sept. 24.

Minnie Allen and Will H. Murphy have made a hit in the Effie Ober Girl, a novel sketch by Claxton Wilstach. They open at Proctor's Fifth Avenue week of Sept. 10 and have a season of thirty-six weeks booked with the leading houses.

Through the courtesy of Managers Wagenhals and Kemper Ashley Miller and Ethel Browning were excused from the first week's rehearsals of A Midsummer Night's Dream, to enable them to accept an offer to close their act sketch, All's Fair in Love, at the Chicago Opera House. It was very cordially received and their first vaudeville engagement was made very pleasant by the management, who did all in their power for the comfort of the players.

The Cracker City Minstrel co., under the management of Leo W. Wright, is playing a return engagement on Young's Pier, Atlantic City. The co. includes Charles Chalfrell, Leon Vackley, Leo W. Wright, Frank Seifferd, Harry Amberg, Elmer Ritchie, Harry Palmer, George Bradley, G. Wright, and Ike Willard, musical director.

Emma Carus, Millie Corbin, and Falke and Semon are using Horwitz and Bowers' song, "Walt" with great success.

Welch Brothers were re-engaged for an extra week on account of their success at Warren Park, Warren, Pa.

Jeannette Dupre-Watson, of the American Beauties co., is doing her new specialty with Julia Lee, formerly with the Burly Burly co., and they have made a decided hit. They have magnificent gowns and a new repertoire of songs.

Frederick V. Bowers is at Springfield, Mass., this week, and next week will sing in Baltimore.

J. W. Winton, the ventriloquist, is heavily billed this week as the star of the bill at the Brighton Beach Music Hall.

Robert Hobson, Jr., professionally known as Robert Nelson, Jr., a well-known acrobat, was declared insane by the Probate Court at Mt. Clemens, Mich., on Sept. 3, and an order was issued for his commitment. His wife, La Belle Adele, and two children reside at Mt. Clemens.

James E. Rome and Marguerite Ferguson have been spending their vacation at Pleasure Bay, and feel in fine form after inhaling a large quantity of ozone in that delightful spot. They open their season this week at Poli's Theatre, New Haven.

Charles E. Grapewin is engaged in writing a new sketch called The Awakening of Pipp. The character of Pipp was suggested by the Pipp caricatures in "Life" drawn by Charles Dana Gibson.

Mr. and Mrs. Stuart Barrow will close their Summer season at Rorick's Glen Park, Elmira, N. Y., on Sept. 15. The Stuart Barrow co. will play one-night stands in New York State from Oct. 1 to Nov. 3. Mr. and Mrs. Barrow will resume playing dates at Tony Pastor's Nov. 5.

The chorus girls of the A Million Dollars co. defeated the dancers attached to the Cherry Blossom Grove at water polo last week, by a score of 2 to 1. The contest took place at the Yorkville baths.

Mr. and Mrs. Arthur Sidman were forced to cancel two weeks they had booked at Keith's Boston and Providence houses, owing to the illness of Mr. Sidman. They are booked at the Union Square week of

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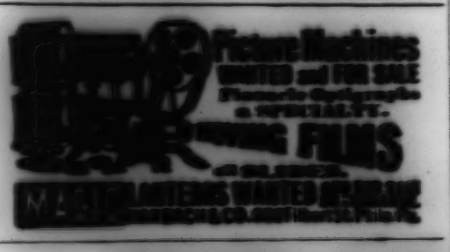

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That I, the undersigned, have opened a Theatrical Agency, which will be known as S. A. Walker's Boston Amusement Academy and Lyceum Bureau, in which I will be assisted by Margaret Dunn (who is so well known on the vaudeville stage), who will have charge of the Voice Culture and Vaudeville Department; Vera D. Bennet, the Dramatic Department, and J. Francis Hayes, Musical Director, and I will shortly include a well-known dancing teacher. Managers desiring first-class artists can be accommodated on short notice. Performers, send in your open time, as we book everywhere. Sole agents for Barton's Auditorium, Norfolk, Va. We can give you eight to ten weeks in the South. Good chorus girls wanted at all times.
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THE MUSICAL COLBYS
Hyde's Comedians Season 1899-1901.

Sept. 17, by which time Mr. Sidman hopes to be himself again.

Kathryn Osterman will play her first Brooklyn engagement in vaudeville at Hyde and Behman's Oct. 8. She will present The Editor, which has never been seen in Brooklyn. Miss Osterman will also play The Editor in Washington and Baltimore for the first time, during the weeks of Sept. 24 and Oct. 1.

Douglas and Ford have forsaken vaudeville for this season and are with The Telephone Girl. They have made big hits in the parts of Snuffles and Took. Their new song, "I Knew Them Well," is one of the big hits of the piece.

The Raymond Musical Trio opened on the Keith circuit Sept. 10, at Philadelphia, with New York, Boston, and Providence to follow.

Pat Chappelle and his co. of ebony entertainers opened their season at Paterson, N. J., on Aug. 29. In the olio are Gowongo, Payne Sisters, Will and Clara Betters, Sidney and Lillie Perrin, Bailey and Fletcher, Brandow and Arlington, and Cissel and Mines. The stage is under the management of Sidney Perrin. Mr. Chappelle and Manager Nick Roberts are pleased with the good impression made by the co.

Geraldine Cook fainted on the stage at the Casino roof-garden one night last week. She fell, striking her head, and was severely injured.

Zeb and Zarrow introduced their new comedy bicycle act at Syracuse, N. Y., on Sept. 2, with Fulgora's co.

The four leading members of The Telephone Girl co. this season are recruits from vaudeville. They are Dave Lewis, Mabel Hite, and Douglas and Ford. The quartette of funmakers have scored heavily. Dave Lewis plays Hans Nix, and Mabel Hite the part of Estelle, the Telephone Girl.

The International Americus Comedy Four arrived from London Sept. 6, after filling a three months' engagement at the Palace Theatre. They opened at Keith's Boston house yesterday (Monday).

Sophie Burnham is now supporting Edmund Day in his sketch, An Old Song.

Spaulding, Reed and Wayburn received a telegram from Peter F. Dailey on Saturday, from Worcester, Mass., saying that "Cindy," Dave Reed, Jr.'s, new song, had made a big hit, as introduced in Hodge, Podge and Co. The song closed the second act, and then there were four curtain calls.

Pauline Moran and her pickaninnies are booked to sail for England on the "St. Louis," Sept. 12.

Mack Sullivan is appearing this week at Keith's Union Square Theatre in his monologue and imitations, which have proved a drawing card over the Keith circuit.

Violet Dale, after a most successful tour of the Summer parks and Shea's circuit, returned to the city yesterday for a week's rest. She will appear at the Grand Opera House, Syracuse, N. Y., next week.

William McCormick, head property man at the Casino roof-garden, was sent to the insane pavilion at Bellevue Hospital on Sunday evening for examination.

Ernest Lamson makes his vaudeville bow this week at Poli's, New Haven, with Louis Simon and Caroline Cooke in Will M. Cressy's new act, The New Coachman.

Fred Niblo sailed from England on Sept. 5, and will open with Hyde's Comedians on Sept. 17. He had to cancel three weeks at the London Palace to accept this engagement, but before leaving signed a contract for a twelve weeks' engagement at the London Palace, opening June 17, 1901. His engagement for Hyde's co. was made through William Morris.

Mr. and Mrs. Edward Esmonde scored heavily at Proctor's Twenty-third Street last week in their new act, Bill Toddle's Reception. They are appearing this week at the Fifth Avenue Theatre.

After closing a three weeks' engagement on the New York Casino Roof Garden, the World Comedy Four (Conlan, Smith, Vance, and Smith), were specially engaged for two weeks with the Hogan's Alley co. (Eastern) to do their new specialty, which was a great success in Bridgeport, Hartford, and Worcester.

The roof-gardens of the Victoria and the Casino closed on Sunday evening. Next year the Hammerstein roof-garden will extend over the tops of his two houses, the Victoria and the Republic, occupying a space 100 x 200 feet, with room for 3,500 spectators. The Casino roof will also be improved before next Summer.

A biograph picture of Sousa and his band, taken in London on the day the band sailed for New York, was shown at Keith's on Saturday evening last, the same day the band arrived in New York. This is the first time in the history of motion photography that such a feat has been accomplished.

Alice Magill and Marie Elmer, of Melrose and Elmer, are doing their specialty with Scammon's Side-Tracked co. with success.

Maude Caswell and Arthur Arnold opened their season with the Behman Show at Milwaukee last week, meeting with their usual success. A handsome life-size photograph of Miss Caswell is on exhibition at the State Fair in Milwaukee.

Russell and Russell will hereafter be known as Phil and Carrie Russell. They are successful in a new act called Claney's Mistake.

Mildred Howard De Grey writes that she has recovered her health and will resume work in New York when cool weather sets in. Miss De Grey denies the rumor that she has married again.

Goggin and Davis will sail on Sept. 12 for London on the "St. Louis." They open at the Palace Sept. 24 for an indefinite period.

John C. Rice and Sally Cohen have purchased a sketch called Motley's Friend, from Brandon Hurst and will give it an immediate production. The whole deal took just thirty-five minutes. Mr. Hurst caught them after their matinee at Keith's, Boston, on Saturday, read the sketch, drew up the contract and got the money. Mr. Hurst is the author of A Stolen Kiss, Captain Suzanne, A Pressing Matter, and several other sketches. He is an Englishman, but seems to have acquired the "quick action" methods of the Yankees.

Press Eldridge's new song, "The Shirt Waist Man," has made a hit, and his new costume has caused much comment.

Eddie Girard and Jessie Gardner have been meeting with great success in their skit, The Soubrette and the Cop. They open Sept. 16 over the Orpheum circuit.

William Dunlay and Emma Littlefield, of the Littlefield Sisters, both members of Town Topics co., were married on Sept. 9 at Weedsport, N. Y.

Signor Peragini will shortly produce a new sketch in vaudeville, assisted by a well-known actress.

Ida Van Sielen scored the hit of the bill last week at Shea's Garden Theatre, Buffalo, in her new sketch, A Sporty Education.

The Brothers Bright have signed with Ray's A Hot Old Time co. for the season, and have canceled all other dates booked.

VAUDEVILLE PERFORMERS' DATES.

ATCHISON-ELY, EDGAR—Columbia, Cincinnati, 10-15, Olympic, Chicago, 17-22.
Aldrich, Chas. T.—Harlem Music Hall, 10-15.
Amann and Hartley—Harlem Music Hall, 10-15.
Austin, Geo. E.—Keith's, Prov., 10-15.
Americus Comedy Four—Keith's, Boston, 10-15.
Andrews, Pearl—Haymarket, Chicago, 9-15.
Ashton and Mace—Ferris Wheel Pk., Chicago, 9-15.
Adelman, Jos.—Columbia, St. Louis, 9-15.
Anderson Novelty Quartette—Music Hall, Boston, 10-15.
Aborn, Milton, and Co.—New Grand, Washn., 10-15.
Aug, Edna—A. of M., Washn., 10-15.
Alberti—H. and B., Brooklyn, 10-15.
Almont and Dumont—Keith's, Boston, 10-15.
Adams, Jas. R.—Asbury Pk., July 16—indefinite.
Bradford and Carter—Peoria, Ill., 10-15.
BINDLEY, FLORENCE—Hull, England, 10-15, Leeds, England, 17-22, Sheffield, England, 24-29, Bradford, England, Oct. 1-6.
Brennan, John E.—Pottstown, Pk., Pa.—indefinite.
Barr and Evans—Palace, N. Y., 10-15.
Bicknell—Brighton Beach, N. Y., 10-15.
Bison City Quartette—Shea's, Toronto, 10-15.
Bonehill, Bessie—Shea's, Toronto, 10-15.
Bell, Digby—Shea's, Buffalo, 10-15.
Burkhardt, Lillian—Music Hall, Boston, 10-15.
Barshall, Erminie—Sunnyside Pk., Chicago, 9-15.
Buns, Bessie—Ferris Wheel Pk., Chicago, 9-15.
Breton-Runkel Trio, Chicago O. H., 9-15.
Barrows, Jas. O.—Chicago O. H., 9-15.
Butler, Etta—Masonic Temple, Chicago, 9-15.
Bowers, Fred V.—Gilmore, Springfield, 10-15.
Brown, Harrison and Brown—Gilmore, Springfield, 10-15.
Bowen, Elgie—G. O. H., Phila., 10-15.
Blocksom and Burns—G. O. H., Phila., 10-15.
Bright Bros.—Keith's, Phila., 10-15.
Barrows, The—Keith's, Phila., 10-15.
Behr, Carrie—Proctor's 125th St., N. Y., 10-15.
Brennan and Sinnot—Keith's, N. Y., 10-15.
Baker, Tommy—Proctor's 125th St., N. Y., 10-15.
Bachelor Club—Cook O. H., Rochester, 10-15.
Blodgett, Charles—K. and B., N. Y., 10-15.
Boyle, Edward I.—Keith's, N. Y., 10-15.
Barrymore, Maurice—Proctor's Fifth Ave., N. Y., 10-15.
Brooks Bros.—Proctor's, Fifth Ave., N. Y., 10-15.
Burton, Nat—Proctor's Fifth Ave., N. Y., 10-15.
Brown, Fred—Palace, N. Y., 10-15.
Carrington and Howard—Forest Pk. Highlands, St. Louis, 9-15.
Constantine Sisters—Columbia, St. Louis, 9-15.
Comstock, Laura—Proctor's 125th St., N. Y., 10-15.
Colville and MacBride—Proctor's 125th St., N. Y., 10-15.
Christina, Mlle.—Keith's, Phila., 10-15.
Clifford and Dixon—Keith's, Phila., 10-15.
Corinne—G. O. H., Phila., 10-15.
Cohans, Four—Olympic, Chicago, 9-15.
Caswell and Arnold—Olympic, Chicago, 9-15.
Camp, John E.—Chicago O. H., 9-15.
Callahan and Mack—Chicago O. H., 9-15.
Carmen Sisters—Hopkins', Chicago, 9-15.
Caron and Herbert—Columbia, St. Louis, 9-15.
Cummings and Young—Music Hall, Boston, 10-15.
Clifford and Burke—Music Hall, Boston, 10-15.
Cressy and Dayne—New Grand, Washn., 10-15.
Chapman, Ella—New Grand, Washn., 10-15.
Clifford and Huth—A. of M., Washn., 10-15.
Clemence Sisters—Shea's, Toronto, 10-15.
Cushman, Holcombe and Curtis—H. and B., Brooklyn, 10-15.
Carlin and Brown—K. and B., N. Y., 10-15.
Caicedo—Mansfield, Pa., 24-29.
Coote, Bert, and Co.—Proctor's Palace, 10-15, Proctor's 125th St., N. Y., 17-22.
Craske and Stevens—K. and B., N. Y., 10-15.
Couthoui, Jessie—Keith's N. Y., 10-15.
Crane Bros.—Pastor's, N. Y., 10-15.
Canfield and Carleton—Harlem Music Hall, 10-15.
Colinis, The—N. Y. Roof, 10-15.
Cook and Sonora—N. Y. Roof, 10-15.
Cline, Maggie—K. and B., N. Y., 10-15.
Cronin, Tim—K. and B., N. Y., 10-15.
Carroll, Johnnie—Keith's, N. Y., 10-15.
Carta and Mirtziana—Proctor's 23d St., ...
Carus, Emma—Proctor's 23d St., N. Y., 10-15.
Collins and Hardt—Proctor's 23d St., N. Y., 10-15.
Comer, Imogene—Palace, N. Y., 10-15.
Dale, Violet—G. O. H., Syracuse, Sept. 10-15.
Dressler, Marie—A. of M., Washn., 10-15.
Dolan and Lenharr—Brooklyn Music Hall, 10-15.
Dillons, The—Brooklyn Music Hall 10-15.
Dandy, Jess—Novelty, Brooklyn, 10-15.
Day, Edmund, and Co., Novelty, Brooklyn, 10-15.
Dunn Bros.—H. and B., Brooklyn, 10-15.
Darrow, Mr. and Mrs. Stuart—Elmira, N. Y., 10-15.
Denalla—Pastor's, N. Y., 10-15.
Decamo, Chas.—Pastor's, N. Y., 10-15.
Dewitt and Burns—N. Y. Roof, 10-15.
Drew, Mr. and Mrs. Sidney—Keith's, N. Y., 10-15.
Drawee—Keith's, N. Y., 10-15.
Dagwell, Annie—Proctor's Fifth Ave., N. Y., 10-15.
Derenda and Breen—Gilmore, Springfield, 10-15.
Drew, John—Gilmore, Springfield, 10-15.
Dickson, Chas.—Keith's, Prov., 10-15.
Duncan, A. O.—Masonic Temple, Chicago, 10-15.
Dorego, Mlle.—Haymarket, Chicago, 9-15.
Dale, Musical—Topkins', Chicago, 9-15.
De Haven, Male and De Haven—Ferris Wheel Pk., Chicago, 9-15.
Dresser, Louise—Keith's, Phila., 10-15.
Day, Geo. W.—Proctor's, 125th St., N. Y., 10-15.
Downey and Willard—Sunnyside Pk., Chicago, 9-15.
Denton and Dallon—Columbia, St. Louis, 9-15.
Donahoe and Nichols—Forest Pk. Highlands, St. Louis, 9-15.
Delmore and Lee—Music Hall, Boston, 10-15.
De Muths, The—Music Hall, Boston, 10-15.
Eldridge, Press—Palace, N. Y., 10-15, Proctor's 23d St., N. Y., 17-22.
Everhardt—N. Y. Roof, 10-15.
Evans, Geo.—K. and B., N. Y., 10-15.
Esmonde, Mr. and Mrs. Edward—Proctor's Fifth Ave., N. Y., 10-15.
Emmy, Mlle.—Proctor's 125th St., N. Y., 10-15.
Erni, Sig.—Haymarket, Chicago, 9-15.
Elsie, Little—New Grand, Washn., 10-15.
ELINORE SISTERS—Keith's, Boston, 10-15, Keith's, Prov., 17-22.
Engstrom Sisters—K. and B., N. Y., 17-22.
FLATT AND SUTHERLAND—Olympic, Chicago, Sept. 24-29.
FAVOR AND SINCLAIR—Empire, Cleveland, 10-15, Cook O. H., Rochester, 17-22.
Flora, Mlle.—Cook O. H., Rochester, 10-15.
Fialkowski—H. and B., Brooklyn, 10-15.
French, Henri—Brooklyn Music Hall, 10-15.
Frank and Don—Shea's, Buffalo, 10-15.
Fahardo—Music Hall, Boston, 10-15.
Fernandez, Tony—Music Hall, Boston, 10-15.
Fisher, Mr. and Mrs. Perkins D.—Shea's, Buffalo, 10-15, Shea's, Toronto, 17-22.
Fields and Ward—Brighton Beach, N. Y., 10-15, Academy, Washn., 17-22.
Felix and Barry—Cook O. H., Rochester, 10-15.
Fay, Ellie, and Co.—N. Y. Roof, 10-15.
Farnum and Nelson—K. and B., N. Y., 10-15.
Fields, W. C.—Keith's, Prov., 10-15.
Fuller, Ida—Keith's, Boston, 10-15.
Florinne—Keith's, Boston, 10-15.
Falke and Semon—Olympic, Chicago, 9-15.
Foreman and Howlette—Ferris Wheel Pk., Chicago, 9-15.
Fisher and Carroll—Columbia, St. Louis, 9-15.
Falk, Eleanor—Novelty, Brooklyn, 10-15.
Gladys, Baby—Columbia, St. Louis, 9-15.
Gilroys, The—Shea's, Buffalo, 10-15.
Gibson, Gertie—Brighton Beach, N. Y., 10-15.
Genaro and Bailey—H. and B., Brooklyn, 10-15.
Grapewin and Chance—Keith's, Phila., 10-15.
Gerard, Bettina—G. O. H., Phila., 10-15.
Golden, Geo. Fuller—K. and B., N. Y., 1-15.
Glenroy, James Richmond—Proctor's 23d St., N. Y., 10-15.
GASSMAN, JOSEPHINE—Proctor's, Albany, 10-15, Proctor's 23d St., N. Y., 17-22.
Garrisons, The—Plymouth, England, 10-15, Bristol, England 17-29, Burnley, England, Oct. 1-6.
Goldie, Annie—San Francisco Cal. Oct. 1—indefinite.
Gardiner and Vincent—Pastor's, N. Y., 10-15.
Green, Chris—Pastor's, N. Y., 10-15.
Gunning, Louise—N. Y. Roof, 10-15.
Gehrue, Mayme—N. Y. Roof, 10-15.
Graham, Carrie—K. and B., N. Y., 10-15.
Guille, Albert—Proctor's Fifth Ave., N. Y., 10-15.
Gilbert, John D.—Proctor's Fifth Ave., N. Y., 10-15.
Gypzene and Roma—Keith's, Boston, 10-15.
Green and Werner—Keith's, Boston, 10-15.
Gardner and Madden—Olentangy, Pk., Columbus, O., 9-15.
Gennell Sisters—Sunnyside Pk., Chicago, 9-15.
Grant and Grant—Columbia, St. Louis, 9-15.
Hayes and Bandy—A. of M., Washn., 10-15.
Howard and St. Clair—A. of M., Washn., 10-15.
Hungarian Boys' Band—Shea's, Buffalo, 10-15.
Hiatt, Mr. and Mrs. Dan—Brooklyn Music Hall, 10-15.
Hall, Artie—Novelty, Brooklyn, 10-15.
Howard and Bland—Palace, N. Y., 10-15.
Heindl, Alex—Palace, N. Y., 10-15.
Hart and De Mar—Proctor's 125th St., N. Y., 10-15.
Haynes and Redman—G. O. H., Phila., 10-15.
Hart, Anna—G. O. H., Phila., 10-15.
Hathaway, Belle—Gilmore, Springfield, 10-15.
Harlow, Richard—Keith's, Boston, 10-15.
Harrington, J. W.—Keith's, Boston, 10-15.
Hooker and Davis—Masonic Temple, Chicago, 10-15.
Hawthorn, Beatrice—Chicago O. H., 9-15.
Harris—Walters Trio—Ferris Wheel Pk., Chicago, 9-15.
Hall and Hall—Ferris Wheel Pk., Chicago, 9-15.
Hallen and Fuller—Columbia, St. Louis, 9-15.
Hassan Ben Ali Troupe—Forest Pk. Highlands, St. Louis, 9-15.
Howley and Leslie—Boston Music Hall, 10-15.
Hines and Remington—Music Hall, Boston, 10-15.
Herrmann, Adelaide—Dewey, Minneapolis, 9-15, Star, St. Paul, 17-22.
Hawkins, Lew—Orpheum, Los Angeles, 10-22.
Hovers, The—Pastor's, N. Y., 10-15.
Haynes, Gertrude—Palace, N. Y., 10-15.
Huntington, Wright, and Co.—Cook O. H., Rochester, 10-15.
Haight and Dean—Cook O. H., Rochester, 10-15.
Hepner, Louise Willis—N. Y. Roof, 10-15.
Haines and Pettingill—K. and B., N. Y., 10-15.
Hogan, Ernest—N. Y. Roof, 10-15.
Halloway Trio—Keith's, N. Y., 10-15.
Holbrooks, The—Keith's, N. Y., 10-15.
Hilliard, Robt., and Co.—Pastor's 23d St., N. Y., 10-15.
Herbert and Willing—Proctor's 23d St., N. Y., 10-15.
Harney, Ben, Trio—Proctor's Fifth Ave., N. Y., 10-15.
Hacker and Lester—Keith's, Phila., 10-15.
International Comedy Four—Palace, London, England, July 9—indefinite.
Ingram, H. B.—Pastor's, N. Y., 10-15, Proctor's 125th St., N. Y., 17-22.
Jacklin and Ingram—Pastor's, N. Y., 10-15.
Jansen, Marie—Gilmore, Springfield, 10-15.
Johnstone Bros.—Music Hall, Boston, 10-15.
Johnstons, Musical—Orpheum, San Francisco, 9-29.
Knoll and McNeil—Plattsburg, N. Y., 10-15.
Kernell—Olympic, Chicago, 9-15.
Kelly and Violette—Sans Souci Pk., Chicago, 9-15.
Kendall, Ezra, Columbia, St. Louis, 9-15.
Klein and Clifton—Brooklyn Music Hall, 10-15.
Lewis and Ryan—New Grand, Washn., 10-15.
Lukens Bros.—New Grand, Washn., 10-15.
LINTON AND McINTYRE—G. O. H., Washn., 10-15, Lyceum, Balto., 17-22.
Lowell and Lowell—G. O. H., Phila., 10-15.
Link, Billy—Cook O. H., Rochester, 10-15.
Lamoines, The—Columbia, St. Louis, 9-15, Olympic, Chicago, 17-22.
Litchfield, Mr. and Mrs. Neil—Point of Pines, Boston, 10-15.
Les Charmeuses—N. Y. Roof, 10-15.
Lamonts, The—Proctor's 125th St., N. Y., 10-15.
Linder, Howard S.—Keith's, Phila., 10-15.
Lawrence and Harrington—G. O. H., Phila., 10-15.
LeBlotts, Three—Gilmore, Springfield, 10-15.
Les Fraśatties—Keith's, Prov., 10-15.
Little and Pritzkow—Keith's, Prov., 10-15.
Lawes, The—Chicago O. H., 9-15.
Leonzo, Fogarty and Lavigne—Ferris Wheel Pk., Chicago, 9-15.
Lando and Lorenzo—Columbia, St. Louis, 9-15.
Lamb, Bessie—Music Hall, Boston, 10-15.
Mimic Four—Keith's, Prov., 10-15.
Myota, Mai—Keith's, Prov., 10-15.
McBride and Goodrich—Keith's, Prov., 10-15.
Mackey, Julie—Keith's, Boston, 10-15.
Mack, Tom—Masonic Temple, Chicago, 10-15.
McAvoy and May—Sans Souci Pk., Chicago, 9-15.
Morellos, The—New Grand, Washn., 10-15.
Montrell—A. of M., Washn., 10-15.
Murrays, Three—A. of M., Washn., 10-15.
Meirs, Dave—Shea's, Toronto, 10-15.
McIntyre and Heath—Novelty, Brooklyn, 10-15.
Marin-llas, The—Plattsburg, N. Y., 10-17, Pottersville, N. Y., 17-22.
Mudge and Morton—Pastor's, N. Y., 10-15.
Manns, The—Pastor's, N. Y., 10-15.
Murphy and Andrews—Pastor's, N. Y., 10-15.
Marzella—Harlem Music Hall, 10-15.
Mayers, Annie—N. Y. Roof, 10-15.
Mortons, The—Keith's, N. Y., 10-15.
Maddox and Wayne—Keith's, N. Y., 10-15.
Morton and Elliott—Proctor's 23d St., N. Y., 10-15.
Murphy and Allen—Proctor's 5th Ave., N. Y., 10-15.
McMahons, The—Proctor's 5th Ave., N. Y., 10-15.
Manning and Prevost—Palace, N. Y., 10-15.
Marten, Geo.—Palace, N. Y., 10-15.
Morris, Leon—G. O. H., Phila., 10-15.
MURPHY, MR. AND MRS. MARK—Proctor's 125th St., N. Y., 10-15.
MANSFIELD AND WILBUR—Orpheum, San Francisco, 2-21, Orpheum, Los Angeles 24-Oct. 6.
Montgomery and Stone—K. and B., N. Y., 10-15.
Martinetti and Grossi—G. O. H., Phila., 10-15.
Neuville, Mr. and Mrs. Aug—Gilmore, Springfield, 10-15.
Nawns, The—Haymarket, Chicago, 9-15.
NIBLO, FRED—Palace Theatre, London, Eng—indefinite.
Nizzuras, Ernest—Proctor's 23d St., N. Y., 10-15.
Nobles, The—H. and B., Brooklyn, 10-15, Keith's, N. Y., 17-22.
Osterman, Kathryn and co.—Harlem Music Hall, 10-15.
O'Pure, Master Joe—Music Hall, Boston, 10-15.
Oriskany Trio—Shea's, Buffalo, 10-15.
Palfrey—Keith's, N. Y., 10-15.
Post and Clinton—Proctor's 23d St., N. Y., 10-15.
Patrice—Proctor's 5th Ave., N. Y., 10-15.
Prelle, Prof.—Keith's, Boston, 10-15.
Pearl, Kathryn—Olympic, Chicago, 9-15.
Planka—Chicago O. H., 9-15.
Price, Maud P.—Haymarket, Chicago, 9-15.
Patrot—A. of M., Washn., 10-15.
Pierce, Allie—Shea's, Buffalo, 10-15.
Pierle and Egbert—Brooklyn Music Hall, 10-15.
Partellos, The—Claremont, N. H., 10-15, Chelsea, Mass., 17-22.
Polk and Kollins—Hopkins', Chicago, 9-15, Columbia, Cin., O., 16-22.
Quigley Bros.—Keith's, Phila., 10-15.
King, Blanche—Brooklyn Music Hall, 10-15.
Ramoio Bros.—Shea's, Toronto, 10-15.
Rozinos, The—A. of M., Washn., 10-15.
Robbins and Treneman—Music Hall, Boston, 10-15.
Robinson Sisters—Forrest Pk. Highlands, St. Louis, 9-15.
Rice, Billy—Sans Souci Pk., Chicago, 9-15.
Riano and Bently—Chicago O. H., 9-15.
Ramza and Arno—Olympic, Chicago, 9-15.
Ray, John T.—Proctor's, Albany, 10-15.
Rocca, Giacinta Della—Cook O. H., Rochester, 10-15.
Rooney, Pat—N. Y. Roof, 10-15.
Remington, Mamie—K. and B., N. Y., 10-15.
Ramsey Sisters—Proctor's 23d St., N. Y., 10-15.
Romanoff, Alexis—Proctor's 23d St., N. Y., 10-15.
Randalles, The—Proctor's 125th St., N. Y., 10-15.
Raymond Musical Troupe—Keith's, Phila., 10-15.
Ransone, John W.—G. O. H., Phila., 10-15.
Rice and Cohen—Keith's, Prov., 10-15.
Rauchle, Chas.—Keith's, Prov., 10-15.
Royle, Mr. and Mrs. Edwin M.—Keith's, Boston, 10-15.
Redding, Francesca—K. and B., N. Y., 10-15.
Russell Bros.—K. and B., N. Y., 1-15.
Stinson and Merton—Pastor's, N. Y., 10-15.
Staley and Birbeck—G. O. H., Phila., 1-15.
Summerville, Amelia—Proctor's 23d St., N. Y., 10-15.
Sinnott, Florence—Pottstown Pk., Pottstown, Pa.—indefinite.
Stanley and Wilson—Haymarket, Chicago, 9-15.
Simpson, Cheridah—Gilmore, Springfield, 10-15.
Simon, Louis and Co.—Poli's, New Haven, 10-15.
Swickard, Mr. and Mrs.—Haymarket, Chicago, 10-15, Ferris Wheel Pk., Chicago, 17-22.
Smith and Campbell—Cook O. H., Rochester, 10-15.
Shean and Warren—K. and B., N. Y., 10-15.
Sullivan, Mark—Keith's, N. Y., 10-15.
Shaw, Alice and Daughters—Keith's, N. Y., 10-15.
Silvern and Emerie—Keith's, N. Y., 10-15.
Sontley, Jos.—Keith's, N. Y., 10-15.
Sullivan and Pasquelena—Proctor's 125th St., N. Y., 10-15.
Saunders, Chalk—Gilmore, Springfield, 10-15.
Stewart and Gillen—Gilmore, Springfield, 10-15.
Shaw, Allan—Keith's, Prov., 10-15.
Spaulding—A. of M., Washn., 10-15.
Sabel, Josephine—Shea's, Buffalo, 10-15.
Seeley and West—Shea's, Toronto, 10-15.
Seebach, Henry—Brooklyn Music Hall 10-15.
Snyder and Buckley—H. and B., Brooklyn, 10-15.
Stauffer and Witter—Forrest Pk. Highlands, St. Louis, 9-15.
Sankey Bros.—Forrest Pk. Highlands, St. Louis, 9-15.
Settle and Brown—Haymarket, Chicago, 9-15.
Scott, Millie—Keith's, Prov., 10-15.
Sugimoto Japanese Troupe—Masonic Temple, Chicago, 9-15.
Stover—Masonic Temple, Chicago, 10-15.
St. Onge Bros.—Haymarket, Chicago, 9-15.
Swiggette and Clarke—Haymarket, Chicago, 9-15.
Smiths, The—Haymarket, Chicago, 9-15.
Taylor, Billee—Ferris Wheel Pk., Chicago, 17-22, Olympic, Chicago, 24-29.
Thatcher, Geo.—Harlem Music Hall, 10-15.
Taylor Trio—Harlem Music Hall, 10-15.
Tegge and Daniels—Proctor's 23d St., N. Y., 10-15.
Terry and Elmer—Proctor's 5th Ave., N. Y., 10-15.
Tanakas, The—Keith's, Phila., 10-15.
Thomas, Hilda—Masonic Temple, Chicago, 9-15.
Terry, Marie—Haymarket, Chicago, 9-15.
Tyber, Rosalie—Sunnyside Pk., Chicago, 9-15.
Tenley and Simons—Shea's, Toronto, 10-15.
Thomas and Kessner—Brighton Beach, N. Y., 10-15.
Tobins, The—Orpheum, Los Angeles, 2-15, Pastor's, N. Y., 24-29.
Thornton, James—H. and B., Brooklyn, 10-15.
Thurston, Howard—Keith's, Boston, 10-15.
Virginia Troubadours—Gilmore, Springfield, 10-15.
Vance, Claire—Keith's, Boston, 10-15.
Vernon—A. of M., Washn., 10-15.
Van Sielen, Ida and Co.—Shea's, Toronto, 10-15.
Valkyra—Novelty, Brooklyn, 10-15.
White and Stewart—Haymarket, Chicago, 9-15.
Whitecombe, Hank—Hopkins', Chicago, 9-15.
Wartenberg Bros.—Columbia, St. Louis, 9-15.
Webber, Mr. and Mrs.—Columbia, St. Louis, 9-15.
Willis Troupe—Chase's New Grand, Washn., 10-15.
White and Harris—A. of M., Washn., 10-15.
Winton, J. V.—Brighton Beach, N. Y., 10-15.
Wesson and Walters—G. O. H., Nashville, Tenn., 10-15.
WILDER, MARSHALL P.—Keith's, Phila., 10-15, Howard, Baltimore, 17-22.
Williams and Tucker—Music Hall, Boston, 10-22.
Wainwright, Marie, and Co.—Keith's, Phila., 10-15.
Whitney Bros.—Wintergarten, Berlin, Sept. 1-30.
Williams, Gus—Pastor's, N. Y., 10-15.
Williams and Melburn—Pastor's, N. Y., 10-15.
Wilson and Leicester—Poli's, New Haven, 10-15.
Wolfe, Kittie—Cook O. H., Rochester, 10-15.
Wills, Nat M.—N. Y. Roof, 10-15.
World and Hastings—Masonic Temple, Chicago, 10-15.
Windom, Wm., Quartette—Chicago O. H., 9-15.
Yorke and Adams—Olympic, Chicago, 9-15.
Zink, Adolph—H. and B., Brooklyn, 10-15.
Zeno, Karl and Zeno—Olympic, Chicago, 9-15.
Zarros, The—Gilmore, Springfield, 10-15.
Zereeth Trio—Pastor's, N. Y., 10-15.
Zeb and Zarrow—Taunton, Mass., 17-22, Novelty, Brooklyn, 24-29.

ARENA.

DIXON, ILLS.—Lemen Brothers' Circus 3; full tents; fair performances.

ROCKFORD, ILLS.—Gentry's Dog and Pony Show pleased large crowds Aug. 31.

PETERSBURG, ILLS.—Morris' Dog and Pony Show 3, 4; good business.

BLOOMSBURG, PA.—Welsh Brothers' Circus 5; good performance; fair business.

DUBUQUE, IA.—Gentry's Dog and Pony Show Aug. 28, 29; good performances; crowds turned away in afternoon. Gleason, horse tamer, 27-31; poor attendance.

WESTERLY, R. I.—Rhoda Royal Shows pleased large crowds 4. Walter L. Main was a guest of the show here.

SPOKANE, WASH.—Ringling Brothers' Circus to 20,000 people Aug. 27; good performance.

WICHITA, KAN.—Wallace's Circus turned people away at both performances Aug. 30; first happening of the kind in history of the State; every one pleased.

RICHMOND, KY.—Cooper and Company's Circus 1; fair crowds; performance good.

DELAWARE, O.—Harris' Nickel Plate Circus Aug. 31; poor business at matinee; good business at night; performances good.

MOBERLY, MO.—Forepaugh and Sells Brothers' Circus to good crowds 3; performance excellent.

COUNCIL BLUFFS, IA.—Pawnee Bill's Wild West 4; big business; satisfactory performance.

LEXINGTON, MO.—Forepaugh and Sells Brothers' Circus Aug. 29; attendance, afternoon, 9,000; night, 6,000.

LEXINGTON, KY.—Buckskin Bill's Wild West 6; excellent business.

MARIETTA, O.—Harris' Nickel Plate Circus 5; good performances and attendance.

LAWRENCE, KANS.—Wallace's Circus 1; immense business; performance excellent. Buffalo Bill's Wild West Oct. 2.

HAGERSTOWN, MD.—John H. Sparks' Circus Aug. 31; fair business; performances satisfactory.

MILTON, PA.—Welsh Brothers' Circus 3 to good business.

MARION, O.—Harris' Circus Aug. 30; good crowd.

MATTERS OF FACT.

Manager A. C. [illegible] reports the success of Amy Lee in The Red [illegible]; [illegible] managers at every stand played requesting [illegible].

Oliver Byron just secured a judgment [illegible] against Robert Cummings, of [illegible] for [illegible] due him in connection with his engagement there in spring.

E. S. Brigham opened the New Gillis Theatre, Kansas City, on Aug. 26. The opening week, attendance reached 22,000 persons, and this large business attracted much attention both from press and public.

Lillian [illegible] Emery has returned to the city after a few weeks' visit at Atlantic City. She was leading lady with the Standard Theatre Stock, Philadelphia, earned for her much praise and [illegible]. She is considering an offer for a city production.

Baby Beatrice, a singing and dancing [illegible] last season with the Wilbur-Kirwin Opera co., was one of the favorites in that attraction. She received many presents during the season and many flattering notices in the press. She is open to offers.

Frank B. Clark is no longer connected with the Academy of Music, [illegible], N. Y., the house now being managed by George [illegible]. All contracts must be countersigned by Mr. [illegible] to be fulfilled. The new manager has the week of Oct. 15 open.

L. L. Haight, in advance of Why Smith Left Home and What Happened to Jones the past season, is disengaged.

C. Blanche Rice has scored a prodigious success in Boston as Taggs in The County Fair, with Neil Burgess.

Hattie E. Schell has made a hit as June in Blue Jeans.

The comedian, Smith O'Brien, has met flattering success in his new play, The Game Keeper. The company have played the Dickson and Talbott circuit, and the press were unanimous in praise for star and company. The tour is under direction of Ed W. Rowland and Edwin Clifford.

A new agency has been started in Boston, called the Boston Amusement Academy and Lyceum Bureau, under S. A. Walker's supervision. Margaret Rosa, who has been in opera, burlesque and vaudeville for the past eleven years, has charge of the vaudeville and voice culture departments. A dramatic instructor, dancing teacher and a musical director complete the forces of the bureau.

Colonel W. M. Morton, who has had a long experience in a managerial capacity, invites offers with traveling attraction or as house manager.

Manager S. W. Sipe, of the New Sipe Theatre, Kokomo, Ind., has open time in October and later, including some of the best of the season.

Amelia Summerville may be permanently addressed in care of the Professional Woman's League, 1509 Broadway.

Coralie Clifton is giving satisfaction as Hannah Lize in The Dairy Farm company, playing a four weeks' engagement at the Tremont Theatre, Boston.

Although programmed as a member of the Louis Mann and Clara Lipman company, J. K. Adams has not been connected with that attraction, but is the stage manager of The Rose of Persia, now playing at Daly's Theatre.

Arthur C. Aiston, proprietor and manager of Tennessee's Pardner, is traveling in advance of the company this season, Phil Hunt being the acting manager with the company.

The advance sale for The Prisoner of Zenda, that opened last night at the Paterson Opera House, Paterson, N. J., was the largest in the history of that theatre.

Joseph Fitzpatrick, who last season played the darky with Tim Murphy, spent the Summer in the mountains of Pennsylvania. He has just returned to the city in order to complete his arrangements for the coming season.

Lynn Pratt closed a three months' engagement with the McCullum Stock co., Portland, Maine, Sept. 1, and has been engaged by J. Wesley Rosenquest to play the juvenile lead in The Village Postmaster, opening Sept. 17 at the Chestnut Street Theatre, Philadelphia.

Manager M. W. Hanley says that Robert B. Mantell's new play, A Free Lance, is a great success.

E. J. Stannis, manager of the Belleville, Ill., Opera House, wires that Murphy's Masqueraders opened the season there to good business and to satisfaction.

William Garen wires that Midnight in Chinatown opened at Havlin's, St. Louis, on Sept. 9, to capacity, and made a hit.

Ellie Gillette, as Mrs. Marks, in A Young Wife (Western), has scored a decided success in that part, as well as that of Stella, the maid.

Douglas Flint is praised for his work in the part of John Smith in Why Smith Left Home by the critics now writing of the play.

The Falk and Veronee Stock co. broke the record of Funk's Theatre, Lincoln, Neb., last week.

Minnie Williams has been filling in vaudeville dates all Summer. She is now at liberty to consider offers as singing and dancing soubrette.

Frank Pallma, musical director with Frank Daniels for three seasons, has not signed for this season.

Adelaide Fitzallen, whose leading work in stock and other prominent companies has won for her the highest press commentaries, has not yet affixed her signature to a contract for the present season. The Actors' Society is her permanent address.

Rusco and Holland, owing to legal complications, have given up the idea of sending Ernest Hogan on tour in A Country Coon. They give notice that all contracts made for this organization are canceled.

All the necessary properties pertaining to the production of Richard III are wanted by R. Cash, care General Delivery, Kewanee, Ill.

Good people, up in the legitimate repertoire, are wanted by Manager E. Russelle to complete Edwin Rostell's company.

David Sabel reports all arrangements complete for the tour of A Soldier's Queen, the musical farce-comedy that Josephine Sabel stars in this season. There will be two men in advance.

Walter B. Woodall, who was stage-manager of Bartley McCullum's, at Cape Elizabeth, Me., this Summer, arrived in New York yesterday. Mr. Woodall reports that the present has been the best season Mr. McCullum has had in fourteen years. The season closed on Saturday, Sept. 8.

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State particulars, size and lowest salary.
JOHN GRIFFITH, Sherman House, Chicago, Ill.

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IND. KOKOMO.

The New Sipe Theatre
FIRST SEASON
(Ground floor, thoroughly modern, exceptionally handsome.) Splendid open time in weeks of Oct. 15 and 29, Nov. 5, Feb. 11, 18 and 25. Will get the money.
G. W. SIPE, Mgr.

MICH. ROCKLAND.

Conry's "New Opera"
Population 1,200. Seats 400. Size of stage [illegible] high, scenery, Sosman and Landis, all new. Lighted by gas.
Would like to make dates with any first-class cos. that can show on above described stage, showing at Marquette, Houghton, Calumet. Address all communications to
C. M. CONRY, Owner and Mgr.

SHELDON AND SMITH
Comedians. Care MIRROR

Robert C. Bell, Light Comedy.
The [illegible] season 1900-1901. Address MIRROR

VAUDEVILLE CORRESPONDENCE.

[illegible] with the Auburn [illegible] Temple Theatre last [illegible] nearly a year, during which [illegible] every well known [illegible]. Her many admirers in [illegible] her debut gave her a hearty [illegible] business was done throughout [illegible] seems to have improved, and her [illegible] fascinating as ever. She is [illegible] popular resort, [illegible] Ella Butler, [illegible] Japanese Troupe, [illegible] World and Hastings, A. O. Duncan, [illegible] and Stevens. The Olympic has a star bill headed by the Four Cohans in George Cohan's farce, Running for Office. No more popular act is ever seen in Chicago, and the houses this talented family draw are enormous. Yorke and Adams, John Kernell, Falke and Semon, Zeno, Karl and Zeno, Caswell and Arnold, Kathryn Pearl, Ramza and Arno, Blondin and Kent, and French are some of the others who appear. —At the Chicago Opera House James O. Barrows and his co. are presenting Tactics, a very sweet little play, with great success. On the bill are also Pianka and her lions, Johnson, Riano and Bentley, William Windom and his quartette, John E. Camp, Callahan and Mack, Barerre and Jules, Beatrice Hawthorn, Sonerind Brothers, Chris and Maud Lane, and the Breton-Runkel Trio. —At the Haymarket Clayton White and Marie Stuart are giving The Waldorf-Astoria Episode, and others on the bill are Tom and Hattie Nawn, Pearl Andrews, Harry Stanley, and Doris Wilson, Maude E. Price, St. Onge Brothers, Swiggette and Clarke, Marie Terry, Sig. Erni, Mlle. Dorego, Frank and Maud Smith, and Suttle and Brown. —Hopkins' vaudeville list includes Musical Dale, Carmen Sisters, and Hank Whitcombe. —The warm weather continues, and the parks are still doing a good business. At the Ferris Wheel this week are the Harris-Walters Trio, Leonze, Fogarty and Lavigne, Bessie Bans, Foreman and Howtelle, Ashton and Mace, Hall and Hall, and De Haven, Maie and De Haven. —Sans Souci Park is in its last week, and the bill includes Billy Rice, McAvoy and May, Kelly and Violette, Martine's dogs, and the Yoshimet Japanese Family. —Sunnyside Park has among others the Gennell Sisters, Downey and Willard, Rosalie Tyler, and Erminie Barshall. —On the vaudeville list at Sam T. Jack's are Gladys Van, Viola Sheldon, Shayne and Worden, Byron and Langdon, Dave Norton, and Bennett Brothers. —At the Trocadero, Sam T. Jack's own co. is the attraction. Those who do specialties are Hazelton and Griffin, Mlle. Beatrice, Julia Waters, Ben Mowatt and Son, Maynard and Purcell, and Reynolds and Boyd. —Hurtig and Seamon's Music Hall, formerly the Lyric, opened the evening of Sept. 1 and is doing good business. The house has been renovated throughout, and redecorated, and is quite an attractive place at present. The co., headed by Pilar Morin, includes Joe and Nat [illegible], George E. Beban, Eddie Wrothe, Frank Wakefield, Ruth Robinson, Maybelle Whitmore, Edwina, Jennie La Beau, and May Sterne. The Water Nymph and The Gay Modiste, the latter written by Richard F. Carroll, were given and are not bad pieces of work of their kind. Moving pictures of the Fitzsimmons-Ruhlin fight are also being shown. —Another new burlesque house, the old-time Lyceum, on the west side, was thrown open Sunday. Fred Irwin has the management of the place, with Mildred Stoller featured. In the olio are the Eight Cornellas, Eulalie and Kerwin, Mlle. Marie, and Watson and Bernard.

M. A. TWYFORD.

BOSTON, MASS.—Edwin Milton Royle and his clever wife, in Captain Impudence, lead the bill at Keith's this week, and Richard Harlow and Ida Fuller also share the honors as topliners. The other features are Julie Mackey, Elinore Sisters, Clarice Vance, Prelle's dogs, Gypzene and Roma, Howard Thurston, J. W. Harrington, the American Comedy co., Almont and Dumont, Florinne, Green and Werner, and the biograph. —Lillian Burkhart's illness compelled her to cancel her engagement to head the bill at the Music Hall, and she was replaced by the Rossow Midgets. Other features are Johnstone Brothers, Tony Cummings, and Mary Young in Lost, a Pocketbook; Joseph O'Hare, Eva Williams, and Jack Tucker, Delmore and Lee, Bessie Lamb, Hines and Remington, Anderson's Novelty Quartette, Hawley and Leslie, Clifford and Burke, Robbins and Trenehan, the De Muths, Falardo, and the vitagraph. Two of the features especially popular are the employment of a complete orchestra and the distribution of programmes. —The City Club, headed by Fanny Everett, which was so successful at the Lyceum recently, now returns to the Palace for the smoking concerts and presents the same excellent olio, including Crimmins and Gore, the Levinos, Adelina Roattino, Howe and Scott, and Larry Lund. —The Ramblers Burlesquers are at the Howard Athenaeum this week with Burke Brothers, Quaker City Quartet, Mlle. Bonita, Grace La Rue, Dunbar Sisters, Raymond and Clark, and Dora De Vere. The house olio presents J. J. O'Brien and K. Moue, the Gardners, Pat and Mattie Rooney, Burke and McEvoy, Hodges and Launchmere, Lew Wells, Ward and Ray, Smith and Blanchard, the Craigs, and the Devines. —Frank B. Carr's Indian Maidens, headed by Pearl Marquen, are at the Lyceum this week, and in the olio are Swan and Bambard, Dick and Kitty Kumins, Bessie Phillips, Cunningham and Smith, Barron and Forest, and the La Mar Sisters. —Mrs. Tom Thumb remains with Count Magri and Baron Magri at Austin and Stone's. The other features are: Ed and Nettie Masse, McKinnon, Rollins Brothers, Davis and Denzer, Sisters Huston, Fred and Annie Lacy, Carsello Sisters, Morris and Blain, Three Shamrocks, Lizzie Weston, Mrs. Tom McIntosh, Fred Dayton, Morton and Morton, Bryson and Lambert, and Emma Thompson. —Harry S. Healey has made many friends as the manager of the Music Hall, and it seems that Allen and Savage could not have been wiser in their choice for the position.

JAY BENTON.

PHILADELPHIA, PA.—Harry Morris' Twentieth Century Maids co. is at the Trocadero. The olio introduces Melville and Conway, Massoney and Habelman, Martell and Marino, Udell and Pierce, and Myrtle Tressider. Houses large and everybody delighted. Utopians 17. —The Lyceum presented T. W. Dinkins' Vagabonds in an interesting array of specialties. Lillian Washburn, Topack and Steele, three Nudos, Mignani Family, Flo Jansen, and Barrett and Learned are in the olio. Opening good. Bohemian Burlesquers 17. —Dunn and Waldron at the Star are commanding patronage by their immense array of popular attractions. This week they have the Little Magnets Burlesque co., aided by Gus Ruhlin and Bob Armstrong. Two burlesques introduce Clara Adams, Conroy and Mack, Tom and Gertie Grimes, Alice Adrion Leslie, Bernard Sisters, Derenda and Breen, Abbaco Brothers, Baker and Bunell, Vawleer and Duke, Helen Jewell, James W. Bingham, Possum Trio, and Amos. Queens of the Orient 17. —Waldron and Bryant's new Trocadero Burlesque co. play the week at the Kensington with good prospects. Co. includes Larry Smith, Mamie Champion, Jack Crawford, Blanche Washburn, Lew Palmer, Cohen and Gardner, and Nelson, Glinseratti and Demonio. Queen of Chinatown 17. —The Arch Street Museum has the pictures of the Fitzsimmons-Ruhlin fight. Lottie West Symonds, Clark and Davenport, F. A. Pelot, the Dalys, Lillian Melbourne, Morris and Randolph, May Sonell, and Sig. Baloros.

S. FERNBERGER.

WASHINGTON, D. C.—The season of vaudeville was completely opened Sept. 10, when Chase's New Grand commenced to two overflowing audiences. A strong bill included the Willis Troupe, Milton Aborn and co., Will M. Cressy and Blanche Dayne, Ella Chapman, Little Elsie, Tom Lewis and Sam J. Ryan, and the Morellos. Surprise and delight were expressed by the audience at the new appearance of the house. Manager Chase's improvements have cost thousands, and they make the Grand one of the handsomest theatres in the country. The "World's Fair Golden Gate" entrance arch is a blaze of light, over seven hundred lamps being used. Running the length of the lobby three hundred more incandescents are used, and the effect is dazzling. The prevailing tints are terra cotta, white and gold. The stairs leading to the main door are filled with fifty majolica jardinieres, containing rare potted plants. Interspersed are huge majolica urns, and marble statuary on onyx bases. Every inch of the intervening space is taken up with rich and costly antique furniture. In the auditorium no expense has been spared. The seats have been newly upholstered, and expensive carpets have been laid. The prevailing colors of the decorations are deep red and nile green. The old lobby on the Fifteenth Street entrance has been converted into a ladies' parlor, with handsome mahogany furniture. A magnificent antique painting of "Jean of Arc," the property of Adelaide Herrmann, hangs in this room. Upstairs is a similar retiring room for men, provided with free telephone service and free bootblacks. The stage is entirely new, stocked with new scenery and a handsome drop-curtain. Manager Chase's new private office is as complete in its appointments as that of any banking establishment. —Hashim Brothers opened the Academy of Music for the season, with two brilliant audiences, Labor Day 3, and have done excellently. The opening bill included Pauline Hall, "Jess" Dandy, Bettina Girard, Montgomery and Stone, Morris' ponies, Pauline Moran and her "picks," the Maginleys, Martinetti and Grossi, Elzie Bowen, Carlin and Brown, Kennedy and Quinn, and the Brothers Abacco, scored strongly. Another excellent array of attractions commenced 10, comprising Marie Dressler, Clifford and Huth, Edna Aug, the Rosinos, Montrell, Pirrot, Hayes and Bandy, the Three Murrays, Vernon, White and Harris, Spaulding, and Howard and St. Clair. The house presents a very handsome appearance and all the attendants are splendidly uniformed. —The new Bijou, another combination house [illegible] under the management of G. A. Wegen[illegible] with Charles R. Salisbury as resident director, [illegible] Labor Day with big afternoon and [illegible]. The attraction was Watnstock [illegible] Queens of the Orient; matinees are given [illegible] are numerous and expensive. [illegible] headed by Billy Kersaunds. [illegible] a first-class house 10. —W. B. Wa[illegible] Beauties are at the Lyceum [illegible] and Lee, the Brothers Bassard, the Empire Four, Mildred Murray, the Vongetes, George H. Diamond, Roger and Belle Dolan, and W. B. Watson. —Items: The season has closed at Palm Garden, Cabin John, Glen Echo Park, and Gassenheimer's Lawrence Garden. —Holloway's diving horses gave two exhibitions daily during the past week at National Base Ball Park. —Elbert Walmsley signed last Monday as press representative of Hashim's Academy of Music.

JOHN T. WARDE.

JERSEY CITY, N. J.—The season at the Bon Ton opened 1, as did also the tour of the attraction, Abe Leavitt's Rentz-Santley Burlesque co., which remained until 8. The house was crowded and many were turned away. Shirt waists were the order, and the patrons were welcomed by Manager Tom Dinkins, Treasurer Morris Kitchen, the ushers and the musicians, all attired in neat waists. The interior of the theatre has been thoroughly renovated and refurnished. When Musical Director Harry Alberts and his quintette of clever musicians were "rung in" for the overture they received a hearty welcome. The bill offered is a good one, but rather long. Hotel Matrimony is the opening skit, and gives Lottie Elliott and a large chorus a chance to do lots of work. The olio offers Laura Wyble, Boyce and Wilson, Salina, Charles Robinson, Barrington and Martell, James and Sadie Leonard (a sketch team that works hard), and Polk and Tresk. Broadway to Paris is the closing act, handsomely staged, costumed and presented. The music is catchy and has been arranged by William H. Johnston, musical director of the co. Business continued big and the patrons were pleased. Howard and Emerson's New York Girl co. 10-15. The Vagabonds 17-22. —Items: The co. is the best Mr. Leavitt has yet had. Special mention is due Blanch Ladell and Frankie Gorman. —Items: Frank Calder is business manager of the Rentz-Santley co. this season, a position which he fills to perfection. —Harry Rose, an old-time circus performer, has refurnished his Actors' Retreat, which is the headquarters here for all the vaudeville performers, and it is now a cheerful spot. The Mirror is placed on file every Tuesday morning. —Manager Dinkins has had his den at the Bon Ton overhauled and refurnished. The walls are adorned with unique fashion plates designed by Mr. Dinkins for the costumes used in his two burlesque cos., the Utopians and Vagabonds.

WALTER C. SMITH.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident manager): The bill 3-8 contained many strong acts and was very entertaining. Digby Bell scored a hit with his monologue. Another distinct hit was made by Horace Goldin, the illusionist. An amusing sketch, entitled The Kickapoo, by Kathryn Osterman and Thomas Tuther; and other specialties by Canfield and Carleton, the Eldridges, Mazuz and Mazette, Gallagher and Barrett, Joe Stanley, Morton and Elliott, E. W. Palfrey, Florine, Edward I. Boyle, and Mlle. Christina's trained cats, dogs, and monkeys were received with great favor. Business very good. 10-15: Charles Dickson, John C. Rice and Sally Cohen, Mimic Four, Charles Kauchle, W. C. Fields, Les Frasetties, biograph, Mai Myon, Allan Shaw, McBride and Goodrich, George L. Austin, Little and Pritzkow, and Millie Scott. —Olympic (Spitz and Nathanson, managers): Henry's Venetian Burlesquers 3-8 presented a good bill to good houses. Ed B. and Rolla White, James E. Rome and Marguerite Ferguson, Louie Dacre, Herbert Brothers, Hassmer and Olivette, Post and Clinton, Boyd and Mack, and Professor Morelle, and Kong Sing Hong were all good. Big Sensation 10-15. —Westminster (George H. Batcheller, manager): Week 3-8 the Utopians opened to a good house. The programme contained Nellie Sylvester, O'Dell and Perry, Whiting and Whiting, Raymond, West and Sunshine, Three Hickman Brothers, and Frobel and Ruge. Robie's Knickerbockers 10-15. —Crescent Park (George B. Boyden, manager): The regular season closed Labor Day, though some of the many features will be retained for two or three weeks. —Rocky Point (R. A. Harrington, manager): Contrary to the usual custom the season did not close Labor Day. The Forest Casino will continue for some time, and the bill offered 3-8 included De Ruiz and Granville, Hattie McIntosh, Foley Brothers, Lucy Lane, Jennings and Alto, the Guisses, Cora Adams, Hardy and Mersen, Ethel Robinson, and Rice and Chandler.

HOWARD C. RIPLEY.

PORTLAND, ORE.—Fredericksburg (Brown and Grant, managers): After having been closed two months, and in the interim having had a thorough overhauling, this house, which is popular and properly managed, began its 1900-1 season 1, packed to the doors. Fred. Richter and his orchestra started things with good effect. Triscoda and Florence Brooks, Oro, Bell and Oro, and La Lista made up a very entertaining olio. —Hawthorne Park (Charles L. Brown, manager): Charles H. Whiting, Brown's orchestra, Emma Schell and her three frisky lions, and the Videllas pleased large crowds two weeks ending 2. This closes the season at Hawthorne Park. —Alisky's Winter Garden (C. H. Harvey, manager): Venetian Lady Troubadours continue mandolin-picking at this resort to good business. Good attendance two weeks ending 2. —Merrill's Musee and Vaudeville Palace (Fred. T. Merrill, manager): Opened Aug. 27. Business was about even week ending 2. The house is divided into a musee and a vaudeville annex. Paul and Frank di Gosca, Carita, Chester, Frances and Viola Tice, John W. Thompson, and Henry held forth entertainingly and profitably. —Banquet Music Hall (A. de Martini, manager): This much frequented resort, refitted, enlarged, decorated and beautified, making it the prettiest house of the kind here, had a brand new reopening 1 to a full attendance. Its entertainers comprise Mae Leondor, Ella Hall, Gussie Adams, Joseph Thompson, Aggie Floyd, Merion Atwood, James Gonsalus, and Charles Franks, all of whom do excellent work.

C. J. MITCHELL.

SAN FRANCISCO, CAL.—The Orpheum bill Aug. 19-25 was up to the average. The principal features were the Newsky Troupe, Lew Hawkins, Caroline Hull, Arnim and Wagner, the four Juggling Johnsons, Bessie Blitz-Paxton, Macart's Animals, Sam Morris and co., and the biograph. Rushing business, as usual. —At the Chutes Lord and Rowe, comedians, are great attractions. Other good numbers are Silvia Puerari, Zarella, La Lista, Kalneratus, and Baby Ruth Rowland. —The Waterman Sisters are at Fischer's Concert Hall. Martin and Ridgway, pantomimists, are a good drawing team. —Conradi's living statuary is a feature of the Olympia's bill. —The usual attractive bill of fare at the Orpheum, with the usual big business 26-1. The Yoscary acrobats are wonders. Lavender and Thompson are clever people. The Tobins, musical artists, met with a flattering reception. The Newsky Family, Lew Hawkins, Caroline Hull, Arnim and Wagner, Macart's Animals, and the biograph made up the bill. —Weston and Herbert, the Malcolms, Lord and Rowe, Baby Ruth, Silvia Puerari, and La Lista are the stars at the Chutes.

FRED S. MYRTLE.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, manager): The cozy little theatre opened for the season with matinee performance 3. The usual holiday crowd was in attendance, and enjoyed a first-class bill. There have been many improvements during the Summer, and the foyer is bright with fresh paint. The stage has new scenery, and the house has been carefully gone over. The bill for 3-8 featured Hartz, the Englishman, in a clever novelty called A Devil of a Hat. Others were Mr. and Mrs. Dan Hiatt, the Three Lukens, Cook and Sonora, Bennett and Rich, Clifford and Burke, Bessie Lamb, Robbins and Trenneman, and the De Mentis. —Savin Rock Casino (J. W. Blake, manager): Gorman's Vaudeville Stars week of 3-8 played to former business. Atnake's Orchestra, enlarged by thirty men, gave a free concert. —Items: Mr. and Mrs. Eugene McKenna, nee Vinnie De Witt, are receiving congratulations from their many friends here. —Mr. and Mrs. Poli are back from the Pequot House, New London, Conn.

JANE MARLIN.

MILWAUKEE, WIS.—The Alhambra held a good audience 2, when the Behman Show opened for a week's run. The bill was good, and presented the Four Cohans, in Running for Office; Yorke and Adams, Olympia Quartette, Anna Kenwick, Falke and Semon, Zeno, Carl and Zeno, Ramza and Arno, and John Kernell. The audience evinced thorough satisfaction. A Run on the Bank 9-15. —At the Star Sam T. Jack's Burlesquers opened to a packed house 2. In the olio were Hazelton and Griffin, Julia Natuo, Reynolds and Boyd, Mlle. Beatrice, the Simpsons, Purcell and Maynard, Ben Mowatt and Son, and living pictures. Irwin's Majesties 9-15. —The attendance at Coney Island is not as great as it was, but the weather being warm, the patronage will likely continue a short time longer.

CLAUDE L. N. NORRIE.

MINNEAPOLIS, MINN.—The New Dewey opened 2 with Watson's Oriental Burlesquers. The house was crowded to the doors with an enthusiastic audience. An excellent bill was presented. The specialties of Lillian Beach, Scanlon and Stevens, Yale Sisters, Mills and Beecher, Evans and Vidocq, and O'Rourke and Burnett were interesting. The house is a cozy little structure, with a seating capacity of about 1,000. The seats are comfortable, and the acoustics very satisfactory. The decorations are in gold and white, and the effect is restful and pleasing. The staff is made up as follows: W. W. Wittig, resident manager; James Van Roo, treasurer; Frank Irish, stage-manager, and Robert Daveys, head usher.

F. C. CAMPBELL.

TORONTO, CAN.—Shea's (M. Shea, manager): A capital bill was presented to great audiences week 3. There was not a weak number on the programme. McAvoy and May made a great hit, and were tumultuously received. Sager, Medgeley and Gertie Carlisle were very droll and very much applauded. Others were Violet Dale, Wood and Sheppard, Favor and Sinclair, Smith and Campbell, Rice and Elwer, and the Chicago Ladies' Quartette. The topliners for next week are Bessie Bonehill, assisted by Ida Van Sicien and co., the Bison City Quartette, Seeley and West, Romolo Brothers, Clemence Sisters, and Finley and Simons. —The Parisian Belles again drew large audiences to the Royal 3. McKanless' Komical Koons 10.

J. V. McAREE.

ALBANY, N. Y.—Proctor's (F. F. Proctor, manager; P. F. Nash, resident manager): The second week of vaudeville opened 3 to big business. The co. included the favorites, Mr. and Mrs. Mark Murphy, in The Seventh Sin; Hugh Stanton and Florence Modena, Mlle. Emmy's dogs, Carrie Behr, Manning and Davis, Fred Brown, and Earl and Shepard. Co. week 10 is headed by Henry Lee. —Item: The new programme for Proctor's is a great improvement over the old. It is larger, neater and well filled with advertisements.

CHAS. N. PHELPS.

ST. PAUL, MINN.—Tivoli (John Straka, proprietor): Week 3-8: The California Duo, Cassie La Croix, and Harry Stewart, draw large patronage. —Ellsworth's Music Hall (Charles Ellsworth, manager): This attractive resort is doing an excellent business week 3-8. Entertainers are Pearl Gordon, May Wilson, Frankie Simpson, Bessie Cunningham, Amy Cameron, and Charles Ellsworth. —Little Bijou (George Russell, proprietor): Margaret Grace, Polly O'Neill, Mabel Ward, George Hart, and Frank Simons give a good entertainment week 3-8 to increased business.

GEORGE H. COLGRAVE.

CLEVELAND, O.—Manager Frank Drew furnished the patrons of the Star Theatre an extra fine straight vaudeville bill 3-8, with John W. Ransome as a topliner and several well known artists. Broadway Burlesquers 10-15. —The management of the Empire seems determined to keep up its reputation and cater to the best people of the city. Bill 10-15 includes E. M. Favor and Edith Sinclair, Rice and Elmer, Joe Phillips, Review Comedy Four, Charles Ulrich, and Harrigan.

WILLIAM CRASTON.

PITTSBURG, PA.—Rose Sydell's London Belles delighted large crowds at the Academy 3-8. The olio included Aimee, Campbell, Mitchell and Milledge, Sisters Esher, Hanly, McGowan and Hanley, James La Clair, Nelson Sisters, and Rose Sydell.

L. W. MENDENHALL.

ALLENTOWN, PA.—Central Park (Allentown Traction Co., proprietors): The London Vaudeville co. closed week's engagement 1. The co. includes Edith Hart, Spence and Sartelle, Rosair, Mlle. De Orr, Carmentelle Sisters, and Lavel, Carmon and Lavel. Co. pleased. The Ideal Novelty co. opened 3 for week. Clem Magee, William Crimmons, Tommy and Laura Harris, Harry Lester, Irene Jerome, and the Fantas compose the co. The specialties were good; pleasing fair audiences. The season at the Park closes with this attraction. —Dorney's Park (Allentown and Kutztown Traction Co., proprietors; Captain Blondell, manager): Clark-Gibbs Minstrel co. closed week's stay 3, giving very pleasing performances to large audiences. Clark Gibbs, Eddie Downey, Pat Conroy, Dick Mack, Billy Halliday, Harvey Wallace, Howard Johnson, and George Dupenack compose the co. James W. Reagan's All Star Novelty co. is the closing bill week 3. The co. is one of the strongest of the season and drawing large audiences. James Reagan, John Maron, Al. James, May Appleton, William Allen, and Charles and Ollie Irvin gave pleasing specialties. A testimonial benefit was given Captain Blondell 6. James Reagan's co., assisted by the following local talent, participated: Fred Eggrot, Master Sullivan Zink, Professor Kimball, and William Halliday. Captain Blondell introduced his coon song, "Old Chloe," in his own Southern sketch. The Pavillion was crowded at both performances, and Captain Blondell highly appreciated the efforts of his many friends. —Items: James Reagan sang at the funeral services of the two young men that were killed at the Hatfield horror 2. —Captain Blondell has completed arrangements with the directors of the Traction Co. to manage the Park next season. He is very popular, and no better choice could have been made. He is having plans prepared for a large theatre and pavillion at the Park for next season to hold 2,000 people. —Eddie Downey, of Gibbs' Minstrels, will play the "Biddy" part this season in John Leonard's new comedy, Poverty Row.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, lessee; J. E. Wiggins, resident manager): This house opened under the new system 3-8, and the large audiences present at each of the twelve performances during the week evidenced their approval of the change. The house has been thoroughly overhauled, renovated and redecorated, and the seating capacity increased. The management assures the patrons that the best talent procurable will be presented during the season. The olio 3-8 included Mr. and Mrs. Sidney Drew, Lizzie B. Raymond, Hal Merritt, and Florence Murdock, the Bicknells, Zisna, Stinson and Merton, the Ahrens, and Hamilton Hill. —Empire (H. C. Jacobs, lessee and manager): Good houses greeted the Cosmopolitan Vaudeville co. The bill included John B. Harty, Fauvette Sisters, Thompson and Green, Horace Randall, Mr. and Mrs. Gene Hughes, and the Dixon-McGovern moving pictures. Empire Vaudeville co. 10-15.

LOS ANGELES, CAL.—Orpheum (Eric Pollock, manager): Bill and business left nothing to be desired Aug. 27-2. The four Johnsons won hearty applause by a wonderful exhibition of club swinging and juggling. Sam Morris was most amusing in a neat little comedy sketch. Mme. Doria made her first American appearance and won many recalls for her beautiful rendering of operatic selections. John Nash's monologue served to win him many guffaws. Querita Vincent, Meeker-Baker Trio, and Hooker and Davis repeated their pleasing specialties, and Bennett and Stimbler remained strictly in the procession. Posted for 3: Newsboys' Troupe, Macart's animals, Arnim and Wagner, and the Black Bartons. —Item: Rush Bronson, the former manager of the Orpheum, left for Omaha Aug. 31, accompanied by Mrs. Bronson (Ray Lewis). Prior to his departure the genial Rush was presented with a very handsome solid silver loving cup by the employes of the house.

REVERE, MASS.—Point of Pines (J. J. Walsh, manager): Week 3-8 one of the finest bills of the season was presented to immense houses. It included Raymon Moore, Jessie Couthoui, Emma Carus, Haynes and Redmond, Musical Colbys, and Marion Sawtelle. —Crescent Gardens (W. H. O'Neil, manager): Collin's First Regiment Band, Thomas E. Clifford, Way and Maitland, Jennie Gerard, and W. H. Campbell entertained large houses 2, for benefit of South End Dispensary and Hospital. The closing week, 3-8, the Mimic Four, Way and Maitland, W. H. Campbell, and McLean and Hall appeared. Good performances and business. —Items: A Grand Harvest Festival and Agricultural Fair will be held at Point of Pines 10-15. —There will be horse, dog and cat shows and field sports. Manager Walsh promises to secure one of the strongest bills yet presented.

BUFFALO, N.Y.—At Shea's Garden week 3-8 a very good bill was presented to large business. Ida Van Sicien, assisted by Wallace Campbell, scored an unqualified success in A Sporty Education. Others on the bill were Adolf Zink, Clemence Sisters, Fenley and Simons, Seeley and West, Bessie Bonehill, Bison City Quartette, Romolo Brothers, and the biograph. Week 10-15 Hungarian Boys' Band. —M. M. Theise's Wine, Woman and Song was the bill at the Court Street 3-8. The co. is a strong one, and did big business. The opening burlesque is The Vaudeville Peril, and the entertainment closes with The Real Mr. Reilly. In the olio are Kine and Gotthold, the Three Rackett Brothers, Gilbert and Goldie, the Jenny Eddy Trio, and Sheehan and Kennedy. Rice and Barton's Gaiety co. 10-15.

NORFOLK, VA.—Auditorium (James M. Barton, proprietor): Week 3 Isle of Champagne. Olio: King and Lawrence, Trueheart and Ward, Goldie De Vere, Anvo and Vano, Alice Dillon, and Mamie Connors, who has the grace of a fairy. Business bigger than ever. —Bijou (Abb Smith): Week 3 Charlie's Aunt. Olio: Jeannette D'Arc, Emma King, Marie Hastings, Belle Doyle, La Belle Irene, Lou Wallace, A. Gonzales and Lillian Wallace. Business and performances splendid. —Ocean View (L. Joe Le Fancher): Week 3: Gardner and Wincent, Jack Norworth, Keough and Ballard, and Fredo and Forrest. Big business. Excellent performances.

PATERSON, N. J.—Bijou (Ben Leavitt, manager): Harry Bryant's Australian Burlesquers 3-8 pleased good audiences. Perry and Burns and Leo and Chapman made hits. Dinkins' Utopians 10-15. —Items: Charles Close, the bass soloist, has joined Kelly's Kids, opening in New Orleans 3. —John W. West, comedian and song writer, is playing the leading comedy part in His Better Half. —Marion and Pearl have signed with Gus Sun's Minstrels. —Marion and Dean will play vaudeville dates this season. —Thomas W. Hill is spending a few weeks in Chicago.

SPRINGFIELD, MASS.—New Gilmore (P. F. Shea and Co., managers): Opened season 3 with a strong bill, including Richard Harlow, Ida Mulle, Boys' Hungarian Band, Burke's dogs, and Eldora and Narine. Thursday the programme was changed, all but the band and dogs, to bring in Collins and North, Three Lelliolls, Elsie Newman, Manning and Ducrow, Josie and Willie Barrows, and Wood and Roy. Manager Shea is going to try for a while three semi-weekly changes of bill, which he can do handily by alternating with his Park Theatre, Worcester.

SYRACUSE, N. Y.—Dunfee (Bogg and Watson, managers): Robert Fulgora's Stars gave excellent performances to good houses 4-8. Barnes and Sisson and Buoman and Adelle were the features. O'Neil and Torp, George C. Davis, Zeb and Darrow, Hayman and Haymen, Fransioli Sisters, and Kline and Clifton all presented good turns. Harry Williams' Imperials 9-15. —Lakeside Theatre (J. W. Gorman, manager): The educated dog, Nigger, Coogan and Bacon, Tegge and Daniels, Harry Brown, and the Three Onris amused fair crowds 3-8.

SOUTH BEND, IND.—Springbrook Park Theatre (E. B. Williamson, manager): Week Aug. 27: Wilson and Wilson, John Miller, Carrie Lenora, John D. Gilbert, and Suttle and Brown attracted large crowds. —Item: A benefit performance 2 netted Mrs. Edwin Smith, better known to the public as Esmeralda, who was badly burned in the hotel Morrison fire here, nearly $100. She was assisted in her musical act by Elbel's Orchestra. A Concert at the Park, following the benefit, by Rogers' Band, of Goshen, Ind., was attended by several thousand people.

SANDUSKY, O.—Cedar Point (George A. Boeckling, manager): The Michigan City Marine Band was the only attraction week Aug. 26. The Manhattan Opera co. opened a week's engagement 2, and is giving universal satisfaction. —Items: This is the closing week at this resort. Business has been good, and through the able management of Mr. Boeckling our "Coney Island of the West" has gained a national reputation. —J. B. Davie, correspondent of The Mirror, at Columbus, O., was shaking hands with his Sandusky friends 29.

TRENTON, N. J.—Spring Lake Park (Trenton Pass. Railroad Co., managers): This is the last week of the season, and is one of the best in the way of patronage. The co., Dockstader's Comedians, is very satisfactory, and consists of Lillian Hillsmore, Baker and Brummell, Georgia Linyard, Crane, and the dancing Branigans. —Item: Arthur Clark, who acted as Mr. Dockstader's representative here, has been re-engaged for the third season as musical director of Dockstader's Theatre, Wilmington, Del.

NORTH ADAMS, MASS.—Valley Park Theatre (G. E. Sanderson, manager): The Nashville Troubadours closed the season at this popular outdoor house 8, presenting On the Golf Links. Members of the co. included the Harpers, the Queen City Trio, the Three Nortises, the Wilson team, and Billy Woods. A number of excellent specialties were introduced. Next season the house will open early and will be finished off in good shape.

YOUNGSTOWN, O.—Casino, Idora Park (Edward Stanley, manager): Week 3: Gillettie's birds, Baker and Lynn, the Brahams, William K. Ross, and Marsh and Sartelle. The bill was excellent. Professor Eddy, who was billed to make a slide for life, only did so twice, and then refused to continue, as the task was too hazardous. He made the slide enveloped in flames. The season has been most successful, and will continue for a month or so longer.

OMAHA, NEB.—Miaco's Trocadero, formerly Krug's, opened 2 under the capable management of Jake Rosenthal. The house has been improved and renovated throughout, and is now very cozy. The programme for the opening week is Madame Herrmann, Howard's dogs and ponies, Edna Bassett-Marshall, Deveaux and Deveaux, Mr. and Mrs. Jimmie Barry, McMahon and King, Zimmer, and Mabel Maitland. Business is excellent.

UTICA, N. Y.—Summit Park (Street Railway Co., proprietors): La Fafalia attracted large crowds week 3-8. The New York Specialty co., including the Ryders, Willett and Thorne, Ruby Sisters, and Hattie Van Buren, gave satisfaction. —Casino Park (Fritz Brand proprietor): Barry and Hennessey, and Ella McIntyre week 3-8. Business fair. —Item: J. Sent Green, musical director at Casino Park, has returned to his home in New York.

COLUMBUS, O.—Minerva Park (Harry Sidings, manager): The last week of the season, 3, is filled with Mr. and Mrs. Lynn Welcher, Four Picketts, Dean and Jose, Montgomery and Hart, Gay Errell, and Paul Stevens. —Olentangy Park (Harry Sidings, manager): Week 3: Georgia Gardner and Joseph Madden, Six Senetts, King and Krag, Reeds, Belmont and Weston, and Carson and Williard.

JAMESTOWN, N. Y.—Celeron Theatre (Jule Delmar, manager): Week of Aug. 27: Grant and Norton, Elseeta, Bessie Gilbert, Giovanni's birds (return engagement), Prof. L. Fox, and John R. Harty. Week of 3, Bachelor Club, Mr. and Mrs. Augustus Neuville, Dore Meires, Kitty Wolf, Howard, Musical Ravens, and Leedy made a very strong bill that was well patronized.

TOLEDO, O.—Lake Erie Park and Casino (Frank Burt, manager): Last week of the season 2-9 Wilbur-Kirwin co. to packed houses. —Hamer's Farm Theatre (Otto Klives, manager): Bill for the wind-up of the season 2-9 was one of the best offered and included Burton and Brooks, John and Etta Gilroy, Tom Mack, Armour and Bagnley, Linton and McIntyre, and Sheridan and Flanagan.

WORCESTER, MASS.—Park (Shea and Wilton, managers): This house inaugurated the plan 3-8 of changing its programme twice weekly, alternating its artists with Shea's Theatre in Springfield. The bill 3-5 included Little Elsie, Ida Mulle, Richard Harlow, the three Lelliots, Elsa Newman, and Eldora and Norine. Business was excellent.

SALT LAKE CITY, U.—Salt Palace (Max Peters, manager): The vaudeville theatre has done a fair business week Aug. 27-1, presenting Emma Cotrely, McKay and Lawrence, Antonio Van Gofre, and Richards and Relyea. In their own pavilion the Cherry Sisters have had their ups and downs. They are doing good business.

NEWARK, N. J.—Miaco's City Club was the drawing card at Waldmann's 3-8. Satan's Will and The Sultan of Ballehoho are the burlesques. In the olio are Larry Lund, the Levines, Howe and Scott, Crimmins and Gore, and Adelina Roattino. Fanny Everett appears to advantage in the burlesques. Royal Burlesquers 10.

EASTON, PA.—Wonderland Theatre (Otto Rost, manager): Sam Scribner's Gay Morning Glories opened Aug. 31 to crowded house. The co. is exceptionally strong. Olio consists of Wait and Hall, Dryden and Leslie, Johnston, Quegley and Johnston, Ahrens and Cole, and McCabe, Saline and Vera. Butterfly Burlesquers 13-15.

SARATOGA SPRINGS, N. Y.—Kaydeross Park (Francis P. King, manager): Week 3-8: J. W. Gorman put in his last attraction, the Boston Novelty co., including the Goolmans, Lang and Sharp, Floyd, Mehaln, the Judges, and Reba W. Jewett, all clever entertainers. From now until the closing of the park concerts will be given by the Ballston Band.

HAVERHILL, MASS.—New Gem (G. A. Smith, manager): This house opened for the first time 3 with a strong bill, headed by Higgins Brothers. Attendance good. —Item: The Pines Summer Theatre is presenting Flynn's New York Specialty co. for its closing attraction. Business excellent.

GRAND RAPIDS, MICH.—Ramona (O. Stair, manager): Wm. H. Windom and the Blackstone Quartette are the feature week 2. Other good acts by the four Silvins, Marshall and Erwin, Chester De Mond and Meldon. This is the last week and Manager Stair is pleased with the record.

DETROIT, MICH.—Wonderland, week 3, has Giacinta Della Rocca, George Felix, Lydia Barry, the Four Rills, Carrie Graham, Haight and Dean, Zoe Mathews, and Regine, and the biograph. —The Capitol Square opened 3 with Fred. Rider's Night Owls. Next week Parisian Belles.

WEST SUPERIOR, WIS.—Gem (W. S. Campbell, proprietor; Clarence Leonard, manager): Week 3-10: Jos. S. Keegan, La Burtus, Parker and Harris, Le Roy, Castle Sisters, Jennie West, Ida Moncrief, Lettie Langley, May Loveland, Howard Leonard, Billy Munro, and stock.

RICHMOND, IND.—Highland Park Casino (J. H. Dobbins, manager): Week 3, the following pleased large crowds: Ryan and Ryan, Professor Anderson, and Goldsmith Sisters. Week 10: Fiske and McDonough, Inness and Ryan, Major James, and McCoy and Gano.

DOVER, N. H.—Central Park (Al. D. Keay, manager): Joseph J. Flynn's Herald Square Comedy co. to excellent business week Aug. 27. Week 3, Joseph J. Flynn's Empire Specialty co. is giving satisfaction to large business.

LOUISVILLE, KY.—The Bon Ton Burlesquers occupied the stage at the New Buckingham week 2, drawing good business and giving satisfaction. In the olio are Ed. Shayne, Gladys Van, Byron and Langdon, and Dave Nolin. London Belles 9.

RICHMOND, VA.—Casino (Jake Wells, manager): S. R. O. has been at a premium this week. The bill is pleasing thousands. Marzella's birds, Barr and Evans, Le Clede and Raymond, Evans and White, and the Victoria Ladies' Quartette are the entertainers.

GALION, O.—Seccaium Park Casino (Ed H. Banker, manager): Week Aug. 27: The Retas, Rith and Leclaire, and the Horseshoe Three. Good bill; fair business. Week 3: Kasten, Duey and Kasten, Lotta Gladstone, and Francais.

LITTLE ROCK, ARK.—Glenwood Park (C. T. Taylor, manager): Large and well pleased audiences greeted Smith and Chester, Cushing and Merrill, La Petite Reina, and Ford and Duvern week 3.

ELMIRA, N. Y.—Rorick's Glen Park (Henry F. Dixie, manager): Week 3-8: Madden and Killenbeck, Fred S. Stuber, Sid Forrester, Josie Floyd, and Knight Brothers. Large business.

LOWELL, MASS.—Lakeview Theatre (J. J. Flynn, manager): 3-6: George Thatcher, Talbot and Davidson, Allaise and Grandran, Lew Wells, and Marie Rogers. Good houses.

GLOUCESTER, MASS.—Long Beach (J. J. Flynn, manager): Skipped by the Light of the Moon co. 3-8 closed the season here. Manager Geo. La Barre, of the Dewey, opens his third season 17.

WARREN, PA.—Irvinedale Park Theatre (W. F. L. Reeger, manager): Week 3: Welch Brothers, the Brothers Bard, Wood and Lincoln, and Fenton Sisters. Attendance fair.

AKRON, O.—Summit Lake Park (Menches Brothers, managers): Carmenelli and Lucilli, Weaver and Donna, Nat Wharton, Mlle. Leona, Mons. Cavana, and Chico, "de monk." Co. very fair. Good houses.

HAMILTON, O.—Lindenwald Park (Thomas Smith, manager): The season closed 3 with Seeker, Wilks and Seeker, McCoy and Gano, and Henrietta Ledro.

COUNCIL BLUFFS, IA.—Casino (Leon Moser, manager): The Bradys, Marion Ainsworth, the Black Averys, Geo. H. Wood, Burkhart and Adler, and the Great Northwestern Quartette week 3.

HAMPDEN, ME.—Riverside Park (Ed. Kelley, manager): The season closed 2 with two concerts by Lenna C. Howe's orchestra, pleasing large audiences.

SCRANTON, PA.—Gaiety (Harvey R. Long, manager): Gotthold's Burlesquers opened 3, but the remainder of the engagement was canceled. Tenderloin Burlesquers 10-12.

MIDDLETOWN, N. Y.—Midway Park (Middletown Traction Company, managers): Week 3-8, Nellie Hyatt, Nettie Clarkson, the Moyas, and the Castanos. Good bill; fair attendance.

ATLANTA, GA.—Imperial (James J. Sheeran, manager): After being dark for six weeks opened week 3 with burlesque. Large houses.

NEW ORLEANS, LA.—At West End week 3 are Belle Stewart, Wolf and Milton, Weldon's Second Regiment Band and the vitagraph.

RECOLLECTIONS OF ROSE EYTINGE.

Fanny Davenport's First Chance—The House in Bulfinch Place.

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It was during the time that I was with Wallack and Davenport, and playing in Boston, that Fanny Davenport made her first appearance as a grown-up actress. We were playing at the Tremont Temple, that being the only place in the way of a theatre that we could secure at the time.

Fanny, in common with her younger sisters, had often played children's parts with her parents, but, at the time I speak of, the nearest approach that she could make to the stage was through her mother's dressing-room at the Boston Museum. We were playing Dion Boucicault's comedy, How She Loves Him. The actress that played Mrs. Vacil was called suddenly away by illness in her family, and there was nobody to play the part; the local management objected to any change of bill, and we were in a quandary.

In this dilemma Fanny saw her opportunity, and eagerly siezed upon it. She besought her father to allow her to play Mrs. Vacil, and her father promptly pooh-poohed the idea. Fanny came to me and entreated my influence. I said she should not play Mrs. Vacil, that I would play that part, and she should play Atlanta Cruiser. And she did.

It was with Davenport and Wallack that I first went to stop at 2 Bulfinch Place, Boston. This house was the actors' Mecca. Only the elect were admitted there, and it would have been a serious mistake to have referred to it as a boarding house.

One was the "guest" of Amelia Fisher, the quaint little hostess, but, at the end of each week a mysterious little bit of paper found its way into one's morning paper, showing indebtedness to Amelia in a sum about equal to the charges of a first-class hotel.

But no amount of money would have been too much to pay for the privilege of meeting the company which from time to time came there.

First, there was that old Boston favorite, William Warren. He had lived at Bulfinch Place, as he had acted at the Boston Museum, fifty years. He was the only man ever permitted to carry a latch-key. It was a quaint old house in a quaint old street, a no-thoroughfare street, with a great beam padlocked across one end, by means of which the dwellers in the street lived secure from the fear of intrusion of the vulgar dray or the iconoclastic express wagon upon their exclusive cobblestones.

It was a broad-fronted, shallow house, and no doubt, when originally built, it stood in a pretty garden, but this had long since disappeared. At the time of which I speak, it was crowded on all sides by more modern and more pretentious houses, while the garden had shrunk to a damp, narrow, flagged space in which were a few dejected, postponed-dying, lingering, hopeless prisoners in a melancholy wire stand.

The house seemed to have taken warning from Lot's wife, and refrained from looking back. Every window in the rear had been blinded by various ingenious contrivances. I remember one room in particular. It contained two windows, each of about thirty small panes of glass. The original panes had been removed, looking-glass being substituted, and when one moved about this room in a dim light the light was always dim in Bulfinch Place it produced a curious effect. It was as though one were trying to escape from a company of one's own ghosts. It was an old-fashioned place, and in many details it lacked the numerous appliances for warmth and comfort to be found in modern houses, but the cleanliness, coziness, good cheer, and, above all, the people to be met, and the talk to be heard in two rooms in that house made it a most desirable place.

One of these rooms was the long front room on the ground floor, with two windows which looked out on Bulfinch Place. It had a high-shouldered, narrow, colonial chimney-piece at one end, and a "rit-rat" portrait of William Warren in a sky-blue cravat at the other. The intervening spaces on the walls at either side were filled with representations and autographed pictures of actors and actresses of the past and the (then) present.

This room served the double purpose of sitting and dining-room. But the real point of delight, of rest, of cheer, and mirth, was the kitchen. This was directly in the rear of the sitting-room, and in the daytime, with its one window looking out on the melancholy little paved courtyard, was not a cheerful room.

But at night, with the curtain drawn close over the lower sash, and with the high, old chimney-piece set out with old Delft mugs and jugs, and with a clear fire in the brightly polished stove, and with the flour-barrel very much in evidence, dressed in a gaily flowered chintz gown, and with its cleanly swept hearth, it was an ideal room.

How well I remember how the bright dish covers, hanging from the wall, reflected our faces upside down. And here, when, one after another, we, the wayfarers, came in from our several "shops," and met there for supper, there was talk.

Ay, and that sort of talk where every one who talked had something to say is a condition of talk to which there are many exceptions. There could be met Edwin Booth, Charles Fechter, Tom Placide, Barney Williams, William J. Florence, John McCullough, Annie Pixley, Carlotta Leclercq, James W. Wallack, E. L. Davenport, Kate Bateman, Matilda Heron, Jean Davenport, E. A. Sothern, William Stuart, William Winter, and many more.

ROSE EYTINGE.

NOTES FROM MT. CLEMENS.

The season at this resort is still holding out owing to the very fine weather. All the hotels are crowded and many professional people are still here, something unusual for this time of the year. Those in town at present are: Sadie Hasson, De Witt Cooke, Charles W. Young, Jennie Young, Mrs. W. C. Cameron, E. D. Rhodes, Mrs. Robert Nelson, Jr., Artie Nelson, Mrs. Arthur Nelson, and Allan May.

Walter Floyd, in advance of The Dairy Farm, spent Sunday last in town as the guest of Mrs. W. C. Cameron.

George Mack, agent for Miner and Van's Bohemian Burlesquers, stopped off to spend a day with friends.

Allan May, baritone, with Primrose and Dockstader's Minstrels, gave a concert in the Sherman House parlors on Wednesday evening last.

Inquiry among the local news dealers brings forth the fact that they have sold three times as many copies of THE MIRROR this season as in any other season since they commenced handling the paper.

THE ART OF ACTING.

What is the best course to pursue if one would become an actor?

In this country, and perhaps also in England, nineteen in twenty of the members of the dramatic profession tell you that the best way to become an actor is to go directly on the stage, without any preparatory training, begin with the smallest parts, and work your way up step by step as opportunity offers. "That's the way I did," we often hear them say; "and I think I know my business."

If we were what we think we are, what a lot of great men we should have in the world!

In fact, there are not a few of these practical souls that would have the candidate go on at first as a super, in order, as they say, to get accustomed to the atmosphere of the stage and to facing the footlights.

In France the members of the profession would tell you that the best course to pursue to become an actor is to spend two or three years in the Paris Conservatoire. This is the course the most famous French players have pursued for at least several generations. In Italy and Germany they have, so far as I know, no institutions like the French conservatory, but they have private teachers to whom the would-be actor goes for rudimental knowledge of the actor's art before he thinks of a public appearance. To them the German or Italian actor would say go, because that is the way he himself did. In short, go where you will in the dramatic world and you will be advised by the actor to begin as he began.

To my mind the very worst of the several ways to begin is that in which the great majority of American actors began.

If I wished to make a navigator of a young man, I should as soon think of putting him to scrubbing a ship's deck as I should think of making a super or a callboy of a youth of whom I wished to make a dramatic artist. Though there have been great admirals that have risen from the forecastle, who would think of setting a candidate for nautical honors to doing the work of a common sailor?

No matter what the art, if the learner would acquire a knowledge of it rapidly and thoroughly, he must be *systematically taught* and not left to pick up a knowledge of it when or where he can.

One of the most serious objections to this much-lauded "practical" way of learning the art of acting is that it does nothing to encourage studious habits. Not one actor in one hundred that has skirmished for what he knows of his business knows what mental labor is. Beyond memorizing the words he has to speak he seldom goes.

The way to learn the actor's art recommended by the major part of the profession in this country has always appeared to me as irrational and as being usually productive of no better results than is the course that most foreigners that come to this country pursue to learn the English language.

In other countries a thoroughly correct pronunciation is demanded of the actor. Orthoëpic slips in France and Germany—of other European countries I cannot speak from personal knowledge—are never heard on the stage, nor should they be heard on the stage anywhere. A critical knowledge of the pronunciation of the language one proposes to play in is, as in France, properly one of the qualifications a candidate should possess for admission even into a school of dramatic art. With us, however, thanks to the much-lauded skirmishing method, there were, until recently, scores of men and women on the stage that mispronounced continually.

Then the proper way in which to use the voice-making apparatus is one of the first things a student of the art of acting should give his attention to; yet how many actors are there—some of them starring, too—that, thanks again to the much-lauded skirmishing method, do not seem even to have heard that there is a right way and a wrong way in which to manage the muscles we use in making sound! As a consequence, their tones lack fullness and smoothness, and the carrying quality, although the actor exerts himself doubly as hard as he should, and ruins his voice in his endeavor to be effective.

In stage deportment the actor that picks up his knowledge of his business where, when, and as he can, is, as a rule, more proficient than he is in any of the other rudiments of the actor's art. Yet we often see actors that have not yet learned to keep still, that have no repose, that always appear to be uncomfortable, and to be continually thinking of their hands, which is evidenced by a constant endeavor to find some place where they can either hide or lodge them.

But if our self-made actors—our actors that have acquired what knowledge they have of their art by observing and practicing and being schooled at rehearsals by stage-managers that have themselves skirmished for what they know, are deficient in their knowledge of orthoëpy, voice management, and stage deportment, how much more deficient are they in the most important and by far the most difficult branch of the actor's art—elocution! The actors on the American stage that have any skill in making an author's thought clear and effective are certainly not abundant.

I have heard actors cite Edwin Forrest, the greatest actor and elocutionist this country has thus far produced, as an example of what can be achieved by pursuing the course the profession generally recommends. But Mr. Forrest did not pursue this course. Mr. Forrest prepared himself for his profession by studying voice management under Dr. Rush (this he told me himself) and by studying elocution and orthoëpy under Lemuel G. White, who was a pupil of James Fennell, a highly educated English tragedian, that came to this country about the year 1795.

Fennell divided his time between salt-boiling, acting, and teaching elocution until 1815, when he died in Philadelphia. As an actor he was little inferior to the greatest of his contemporaries, and he would perhaps have been their equal had he given his undivided attention to his profession. He was a great favorite with the theatregoing public—so great that he was able to make from ten to twelve thousand dollars a year, a large sum then, by playing only a few weeks in the better part of the season.

No greater mistake can be made than to suppose it necessary to go through long years of drudgery to learn to act. It is, however, just as great a mistake to suppose that any amount of study and drudgery will make an actor that anybody cares greatly to see of one that has no special aptitude for the art.

There is probably nothing in which experience counts for less than it does in the art of acting. Some of the worst actors we have are found among those that have had the most experience. The great actors of the world have all done great things when still young, if the opportunity presented itself.

A right beginning is the thing next in importance to having the requisite native gifts. All great actors are chiefly remarkable for their skill as elocutionists. This it was that made Kean and Rachel, Forrest and Cushman what they were. Had these people begun with a false, unnatural, slovenly, haphazard delivery, practice, experience, would have only intensified their faults. *A wrong beginning nearly always proves an absolute bar to progress.* Those that begin wrong may make some progress as entertainers, but not as artists.

It is not at all improbable that there are young men in New York who in two years could be made to play the part of Hamlet, for example, better—more effectively and more artistically—than any English-speaking actor now plays it, and they need the while play no other part; or that there are young women in New York who could be made to play the great test part of Julia, in The Hunchback, in two years, better than any actress now plays it. The trouble is, we have no means of discovering which these phenomenal dramatic geniuses are.

I have now in my acquaintance a young lady that in the Spring of 1885, after having had about six months' preparatory training, played successfully the principal female part in a modern drama during nine consecutive performances, though she had had no practical experience, either in public or in private, until five weeks previously, and had only one week to prepare for this special part. Nor did she or her friends make the opportunity. She was a member of a stock company, and the part was given her solely on account of her ability.

Given the native endowments of a Forrest or a Kean, of a Cushman or a Rachel, and two years is sufficient to make a superb player of a limited number of parts—say of two or three. Such players would be of little use, however, in a stock company where they changed the bill often. They would have none of the old stager's knack of "faking" through; but they would be infinitely the old stager's superior as artists, for what they did know and did do they would know well and do well. He is the greatest that does the best work, though of his work there may be but very little. There is more glory and more money in playing one part superbly than in playing a hundred parts tolerably. "Paint but little," Lessing makes the prince say to the artist Conti, "but paint that little much."

Among the rudiments of the actor's art there is only one thing that can be considered at all difficult to learn. All else can be easily acquired by persons having the physical qualifications necessary for the actor's profession. He must be a sorry dolt that can't learn in a short time to have an actorlike bearing on the stage and to use his voice properly; and he whose memory is so treacherous that he can't learn to pronounce correctly has no business on the stage. Orthoëpy, in fact, is a branch of learning that every person desirous to appear to advantage should pay as much attention to as the actor should. Every one should pronounce his language correctly, be his language what it may.

The difficult thing the actor has to learn—should learn, but rarely does learn—the thing that makes heavy demands on his acumen; the thing he should give his never-ceasing attention to; the thing that only a few excel in, no matter how much attention they may give it; the thing that requires more study, five times over, than does all else that enters into his art; the thing that makes or mars him quite is—elocution, which is neither more nor less than the art of speaking language so as to make it effective.

Delivery, utterance, reading, elocution, call it what you will, is the thing with which the would-be actor should always begin, and the thing with which the oldest actor should always end.

ALFRED AYRES.

THE CALLBOY'S COMMENTS.

Out in Wisconsin the dramatic agency business appears to be in danger of a serious setback. A Waukesha woman has gone in for a sort of private agency in a way that suggests annihilation of established institutions if the scheme were imitated extensively. The Waukesha one has written thus to Edwin Thanhouser:

DEAR SIR.—Do you need any more help as actress if so please and let me no, I could furnish you with four good ones As I have two little girls that can dance shirt dances and can sing good for their ages and they always wanted to go on the stage. And I have a Sister that can't be beat for sing-ing and she also can dance now If you can posiably take us on in some way I will asure you we can please you And if you wish I will bring them in some day and you can see them their ages are 8 and 10. And my Sister is 18 years old And she has always been stage crazy and, for my self I am quite the same.

So are very many of us the same, not quite, but pretty much.

Frank J. Wilstach—the man of whom Hamlet was thinking when he said "Words, words, words!"—has blown back to town after summering at Northville, N. Y. Mr. Wilstach, by credible report, returned in a special train of thirty-one cars, carrying his dictionaries, vocabularies, lexicons, glossaries and spelling books. They do tell that, at such times as common folk would take before breakfast walks or early morning cycle spins, this eminent author is in the habit of committing to memory a dictionary or two, and getting next to a couple of guide books on the fundamental principles of the impossibility of Provincial English terms.

He had to keep on writing during vacation for fear that he might forget how to write the press matter that looks like magazine articles, and how to hypnotize the editors. To this end he became a regular contributor to a Northville paper, and the type in the country printing office was simply paralyzed to see the words it could be made to spell. He did let up a little bit, probably in deference to the capacity of the locality; but, even at that, it is safe to say that Northville journalism had never seen before anything quite like the works of Mr. Wilstach. And, with the sly strategy of the press agent, he jollied the local folk by deriding this noble metropolis. Permit me to quote part of one of his important monographs:

Thousands come to Northville in order to breathe the pure atmosphere there to—high heaven and mingling with the ambrosial scent of the pink-like and healing pine, while in the city disease lurks in every breeze, destruction in every gale.

But what is worse still, the city's air is surcharged with deadly germs of pride, greed and avarice, a source of disgust to every honest heart and a torment to every nose unused to humanity's decadent and degenerate snuff.

Be not deceived that noise will satisfy the human heart ever longing for peace, that purple vice can plot o'the eye with an untainted vision and that stor[illegible] canyons with treeless [illegible]

ever bespeak the fair god like loveliness of nature's fairy land.

Here the [illegible] of health is on every cheek, joy in every [illegible] but have you ever walked along the city's thoroughfare, observed the care-worn faces, the bent forms and the hungry visages of humanity begging [illegible] for a miserable crust?

It's pretty rough on [illegible] but it must have made an immense [illegible] Northville. Local pride is no small thing [illegible] play to wip.

An Illinois friend has [illegible] following [illegible] item from the Chillicothe [illegible] the Peoria Star:

We are going to have a show [illegible] to be the worst thrilling Uncle Tom [illegible] piece is going to be an old [illegible] known, and we hope this company will be [illegible] class as several of the last ones have been [illegible] in the park.

As my friend [illegible] even the worst will turn. Can it be possible that Chillicothe hasn't seen Otis Wells?

Lew Morton has forwarded a communication from Milwaukee that was received by the leader of the Plymouth, Wis., band. It is a study:

SIR—While it is in your City, I where talking to the boys dureing the Fair of putting on a cakewalk that I had at the Waukesha beach. For the benefit of your band I have got the first class papers to build up your city with what would amount to no more then $30 dollors now you have never had such as this in your City. I am certain it would be a grand success heping you will call the boys together at once and consider this matter.

So, you see, the place that made beer famous has a man who can make other places famous. That's kind and in the right spirit.

E. Lawrence Lee contributes a poster found away out in the blue grass country of Kentucky. It announced a performance at the Union schoolhouse and the bill ran like this:

Prof. Clark in his Mystic Temple of Enchantment, or a Night in the Realms of Allusion, or the Wonder World. Little Marion the Child Contortionist or Boneless Wonder. A Strictly Moral Exhibition for Ladies and Children. Prof. Fred Clark, the King of all Sleight-of-Hand Men; a Gilt-Edged Comedian; a Good Musician. A No. 1 Ventriloquist. Free Balloon Ascension. A 25c. Show for 15c. What more do you want? Laugh and the World Laughs with you; Weep and you Weep alone. For the Benefit of the Poor—Showman.

The attention of the Casino Roof management is respectfully directed to the possibility of securing this attraction with a view to improve the entertainment on the said roof. When you get a strictly moral boneless wonder in "the realms of allusion," you've got a good drawing card and no mistake. The line from the high-pressure verses of Ella Wheeler Wilcox, quoted by the poor showman, might be paraphrased thus for use on some of our Summer roofs: "Weep and the world weeps with you, laugh and you laugh alone."

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Members of the profession are entitled to use The Mirror's mail department. No charge for advertising or forwarding letters. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and not called for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

Abbey, Miss Mae Adler, Myrtle Allen, Lottie Allen, Nellie Anderson, Maud Amber, Una Atwell, Mrs. Bernadine Adams, Nita Abbott, Adline Athens, Pettie Adelaide, Ruth Ainsworth, Minnie Ashley, Mrs. S. Austin.

Bell, Mrs. F., Annie Belden, Blanche Bates, Agnes Bane, Belle Bonglin, Lillian Burkhart, Inez Barbour, Adele Bergman, May Beier, V. A. Butler, Jessie Bonstelle, Violet Barney, Amelia Bingham, Pauline Bleecker, Bessie Barton, Annie Berwin, Hattie Bernard, Isabel Butler, Edith Baker, Ruth, Bertha, Della Barker, Grace Bartelle, Ada Baldwin, F. M. Bates, May Buckley, Stella Boland, Helen Byron, Olga Brackett, Ruth Black, Grace Bennett.

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Glaser, Grace, Helen Gordon, A. Gleiko, Allie Gibbon, Effie Germon, Franklyn Gale, Alberta Gallatin, Louise Gunning, Cissy Grahame, Carlotta Gillman, Addie Gluck, Gussie Gardner, Leonore Gordon, M. Gunderman, May Gooch, Cissie Grant, Edith Gibbons, Carrie Godfrey, Beatrice Goldie, Fanny Graves, May Gordon.

Holt, Blanche, Ida Hamilton, Florence Harris, Cora Harris, Beryl Hope, Nellie Healy, Josephine Hall, Grace Hopkins, Maud Harrison, Mollie Hamlin, Adelaide Herman, L. E. Hartman, Howard Sisters, Mrs. J. Hickey, Mary Hampton, Kath. Havron, Mary Hayden.

Irwin, Mrs. W. J., Flo Irwin, Bessie Isbell, Clara Isham.

Johnson, Alice, Addie Jaques, L. T. Jermon.

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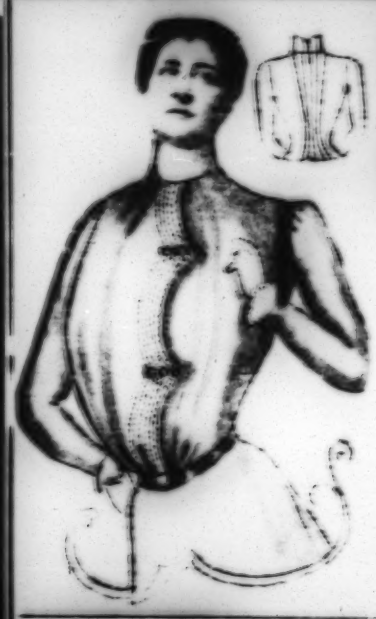

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